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SCHOOL ARTS

A PUBLICATION FOR THOSE INTERESTED IN ART EDUCATION

Pedro J. Lemog
EDITOR

DIRECTOR, MUSEUM OF FINE ARTS, STANFORD UNIVERSITY, CALIF.

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Courtesy City Art Museum, St. Louis

TWO COSTUMES FOR A PLAY BY STUDENTS AT THE CITY ART MUSEUM OF ST. LOUIS. THEY WERE MADE FROM A STUDY OF OBJECTS IN THE EGYPTIAN COLLECTION. SEE ARTICLE ON PAGE 125

EDITORIAL

THE Educational Work of our Art Museums in all parts of the country has been expanded and developed to a point where every progressive Art Institute now has a well planned educational programme for children and adults.

A great deal of this work supplements and strengthens the art work in the public schools by offering additional training in the arts and crafts to talented students. What is equally important is that our Art Museums have available, for study and enjoyment, the cultural contribution of man represented in the various collections and exhibitions. Every subject taught in the primary and secondary schools can be made more interesting and purposeful through the co-operation of the members of the educational staffs of our museums.

In some cases adequately prepared teachers are employed by the Board of Education and assigned to work in co-operating with museum curators.

Art museum educational workers have much in common with the specially trained

art teacher in the school and should therefore foster a closer relationship which will prove mutually advantageous.

This special issue of SCHOOL ARTS forms a symposium of the educational programmes of the art museums and shows how this work can supplement that carried on in the public schools.

Thanks are due to the contributors who have taken the time from their busy routine of work to make this issue possible.

Many questions such as the best means of teaching appreciation, of developing creative ability, of making art function more fully in the lives of all people, and other equally important topics have been discussed by art teachers and by members of the educational staffs of the museums. A closer co-operation between these two groups and a more sympathetic regard for the mutual problems, equally significant to both, should result in helping to solve many of the complexing problems which confront us.

A. G. PELIKAN,
Contributing Editor





CLAY MODELING AND WOOD CARVING IN THE FREE SATUR-
DAY MORNING CLASSES AT THE MILWAUKEE ART INSTITUTE

MILWAUKEE ART INSTITUTE

A. G. PELIKAN, *Director*

THE educational work carried on by the Milwaukee Art Institute for adults and children is considered the most important function of the Institute because present physical limitations of the building and the lack of finances prohibit expansion based on acquisitions, and also because the amount contributed by the city is intended mainly to carry on our educational work. In addition to the numerous well-planned exhibitions which are changed monthly and which include all phases of the fine and industrial arts, there is an active educational program of a non-professional nature for children and adults. Among the most lively organizations and classes sponsored by the Art Institute is a very active Men's Sketch Club who meet regularly at the Institute, a well organized group of Art Institute Photo Pictorialists, The Milwaukee Art Institute Garden Club, free drawing classes for unemployed, and classes for high school students and amateurs in modeling, as well as classes in craft work, painting and drawing.

The children's program which is carried on on Saturdays is the most extensive and gratifying part of the educational work. Approximately five hundred young people visit the Art Institute on Saturday mornings and afternoons where they may attend classes in modeling and sculpture, drawing for fun, craft work, costume sketch class, and numerous children's programs in which art, dramatics, music, and the dance play an important part. By far the largest number of students are enrolled in the class known as the "drawing for fun" class in which 250 to 300 students gather in the auditorium to draw with a teacher who, through large blackboard or chalk drawings, so plans his work that the children are able to draw those things for which they express a particular

desire at a time when they are keenly interested in the "how to do" things. These drawings are so co-ordinated with changing exhibitions that there is a definite tie-up whenever possible. No claim is made for developing creative ability or for fostering outstanding talent in this class. No child is barred. No entrance or attendance requirement is set up so that the children come because they enjoy it and because they like to draw for the fun that is in it. For the more gifted and talented students, a special class following the general class is held and this, as may be expected, is composed of a small group. Students have an opportunity to experiment with the different media by joining different classes at different semesters. All classes are free with the exception of a fifty cent fee to cover the cost of materials per semester of twelve weeks. The only restriction is that classes are limited to students from the fifth to the eighth grade.

Some exceptionally fine craft work and modeling has been done in the classes which are limited to about thirty. There is also an afternoon class for high school students and amateurs in drawing from life which is taught by one of the outstanding painters in the state.

The free Saturday art classes are conducted by two assistant public school art supervisors, two high school art teachers, and two professional artists who in addition to having won honors and awards in art have had considerable teaching experience.

Similar activities are carried on for adults and many opportunities are offered for free lectures, gallery tours, and free concerts. It is this educational program which will eventually result in the city supporting the Art Institute as an educational institution and thus create a municipal art center in which the funds received from memberships may be used for acquisitions and other purposes. That the development of a strong educational program is a vital asset of every museum is evidenced in the strong educational programs which are part of practically all our leading art museums.

NEWARK MUSEUM*

CAROLYN M. HELLER

Educational Department

Newark Museum, Newark, New Jersey

IF IT were possible to classify educational programs of a museum into those planned primarily as teaching programs and those planned as recreational programs, the work done at the Newark Museum would fall under the latter classification. The scope and fundamental theories of our program have been influenced by the type of community we serve, our relations to nearby institutions which are equipped to do similar work (Public Library, the Art School, the New York Museums, etc.) and a sincere effort to use our collections and resources in a manner most appropriate to their essential character. The fact that the Newark Museum is a museum of art, education, science and industry in a building small enough to bring everything close together, gives us a certain advantage over the art museum or art gallery. Underlying practically all our work, too, is the fundamental idea of a more or less active participation upon the part of the individual. This includes actual work in painting, sketching, modeling, etc., as well as exchange of ideas in informal gallery talks, docentry and the use of study collections. This is true of the work both with children and adults, as shown in the following summary of the educational activities and methods of the Newark Museum.

I. The Museum Exhibitions are Used as a Supplement to Classroom Work

Teachers make appointments to bring their classes to visit the exhibits. The museum is pleased to have a teacher conduct her own class but also offers the services of its docents, if desired. In this case, the

class is divided into groups of not more than fifteen, to assure maximum enjoyment for all. Each group is provided with a docent who talks with the students for an hour. The docents plan their talks according to the special request of the teacher, the age level of the class and their background. Exhibits are changed frequently and notices of new exhibits are sent regularly to teachers.

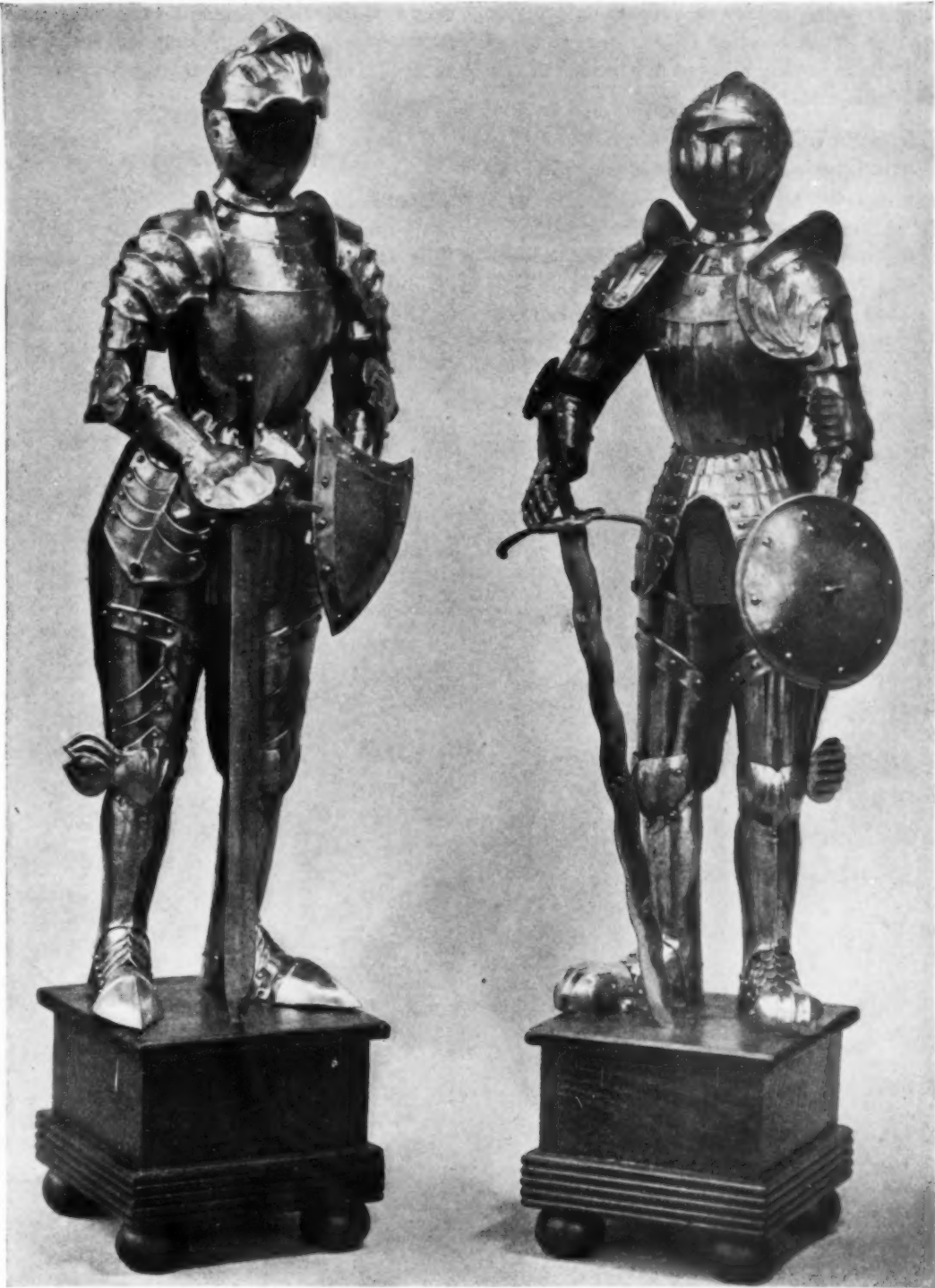
There is no arrangement in Newark between the museum and the schools of Newark or its suburbs, whereby every grade or certain specified grades in the schools are required to visit the museum as part of the year's curriculum. The initiative for the visit comes from the individual teacher.

Teachers are also cordially invited to bring their classes to sketch and paint in the galleries from the museum collections. On request the museum will take from its vaults special objects which are not on exhibit for such use. Art students in the Newark schools have achieved interesting results from the use of minerals and insects as inspiration for design. The mechanical models, an electrically operated industrial exhibit, have been used to great advantage in this way, too.

II. The Museum Extends its Service by Lending

The lending collection of the Newark Museum consists of 10,000 objects selected to supplement the various school subjects such as history, geography, science, literature and art. This collection is primarily for Newark and its schools. Objects are usually lent for one month, those in great demand for two weeks. Through the co-operation of the museum and the Board of Education, objects are delivered to all schools maintained by the City of Newark. Each school has a regular trip day and objects are delivered and collected once a week. The Lending Department was begun in 1914 in response to request for material for use in classrooms. The collection is added to by purchase and gift. It is listed in a catalog which is used by the teachers when ordering

*Photographs by courtesy of the Newark Museum, Newark, New Jersey



ARMOR MODELS IN THE LENDING COLLECTION OF THE NEWARK MUSEUM, NEWARK, NEW JERSEY

objects to be borrowed. Teachers are also invited to the Lending Department to select objects in order to note the scope of the available material.

III. Gallery Talks

The museum offers free gallery talks by members of the staff in conjunction with current exhibits. These are often arranged in series of four and are open to the general public. The program for the whole series is printed in advance and mailed to special lists

on which the school principals of Newark and surrounding towns are included when the subject is of use to teachers. Such a program might be:

THE NEWARK MUSEUM

announces a series of talks, with demonstrations on etching processes by Rowland C. Ellis, etcher, in connection with its current exhibition of the work of the artist George O. (Pop) Hart.



WOODEN MODELS OF
PRINCE AND PRINCESS,
MADE IN JAVA. IN THE
COLLECTION OF THE
NEWARK MUSEUM

- I. Etching
- II. Drypoint, Lithograph
- III. Soft Ground, Aquatint

or the series may consist of subjects as follows:

- I. The Story of Tibet
- II. Where in the World is Tibet?—
Mr. Comstock
- III. How Tibetans Live—Mr. Comstock
- IV. Art in Tibet—Miss Farwell

The dates are announced according to a

definite schedule. These are informal talks. They are not intended to be a course, but we have noticed that many teachers have used them as aids in their work.

In addition to these regularly scheduled gallery talks, when a current exhibit seems to be well correlated with school work, teachers are invited to the opening where special programs are arranged to show how the exhibit can be used to supplement school work. These programs are planned in consultation with supervisors of the public schools.



WOODEN MODELS MADE
IN JAVA SHOWING THE
COSTUMES OF THE COM-
MON PEOPLE. IN THE
COLLECTION OF THE
NEWARK MUSEUM

IV. The Junior Museum

The Junior Museum is a large sunny room on the first floor of the Main Museum. Its exhibits and activities are not limited to any one or two fields. Any child may join the Junior Museum, and upon payment of ten cents for life membership, may enjoy its privileges, which, among other things, include opportunities to draw, model and paint. All materials are furnished by the museum. The groups meet once a week throughout the entire year. There is no teaching. A suggested problem is posted on the bulletin board each week. The children read the problem, gather up their materials and set to work. At the end of an hour or so, the drawings are all placed on tables or the floor and a member of the Junior Museum staff discusses them with the children and together they select four or five pictures to be exhibited for a week. Sometimes these problems are related to museum exhibits, sometimes they call for ideas from the child's own experience, and sometimes they are purely imaginative. Following are a few examples:

Drawing, October 2, 1935

Choose a partner. Each take a piece of gray paper. Today we are going to make paintings on gray paper, using black and white paint. Each pair of partners will have a pan of black and a pan of white to share.

Paint directly on the page without preliminary drawing.

You will probably have time to make two different pictures. Choose any of the following subjects:

Exploring in the Arctic
A White Swan Glides Over the Water
Switzerland: Snowcapped Mountains
Eskimo
Light in Darkness
Polar Bear

Drawing, December 6, 1935

Draw the thing that impresses you most about a "Rainy Day." Is it walking in the rain, watching the rain, how other people look on a rainy day, mud puddles or anything you think would make an interesting picture about rainy weather.

Modeling, November 15, 1935

With a ball of clay and a block, model a

face that could be used as a mask to show one of the following expressions:

Anger Fear Laughter Sleepiness Sorrow

The children are not required to use these suggestions but they usually do. For young children the suggestions are given verbally. The membership is divided into age level groups.

On Saturday afternoons children may use the facilities of the Junior Museum to continue work they have started at their regular group meetings or to try new things. The greater part of the work on a mural was done by boys and girls on Saturdays.

Many of the members of the Junior Museum groups are sent by teachers, although it is not the intention to make them groups of especially talented children.

V. The Junior Gallery

The Junior Gallery was established to provide exhibition space for the work of the young people who belong to the museum and occasional exhibits of children's art done outside of the museum. It is a laboratory where they can participate in hanging, mounting and cataloging exhibits. The exhibits are changed frequently and work shown in various media, including crayon, pencil, tempera, pastel, water color, modeling wax and others. A catalogue was written by one of the young people for the first exhibit in the gallery. The boy composed his titles and wrote his comments after a careful study of the pictures. There were thirty-one drawings and paintings and when the catalog was finished (mimeographed) it added considerably to the visitors' enjoyment of the exhibit. Such comments as the one about the captain's wife by Leonard Wilson, age 13:

As we look at this picture of this lady, we have an idea it may be a Captain's Wife. The reason for such an idea would be that an old, one-eyed captain out at sea has a very old and unstylish wife.

or Good Old Days at Night, by Joseph DiGiacomo—13:



THE JUNIOR GALLERY, AN EXHIBITION SPACE FOR THE WORK OF THE YOUNG PEOPLE WHO BELONG TO THE MUSEUM AND OCCASIONAL EXHIBITS OF CHILDREN'S ART DONE OUTSIDE THE MUSEUM. NEWARK MUSEUM, NEWARK, NEW JERSEY



MEMBERS OF THE BUSINESS MEN'S AND WOMEN'S GROUP FOR DRAWING, PAINTING AND MODELING AT WORK IN THE MUSEUM'S WORKSHOP. NEWARK MUSEUM, NEWARK, NEW JERSEY



HIGH SCHOOL STUDENTS AT WORK ON A MURAL. THE DESIGN WAS CONCEIVED BY THE BOY ON THE LEFT AND WORKED OUT WITH THE HELP OF THREE ASSISTANTS OVER A PERIOD OF EIGHT MONTHS. NEWARK MUSEUM, NEWARK, NEW JERSEY



THE LENDING DEPARTMENT WORKING ON A TYPICAL DAY'S SHIPMENT. THIS DEPARTMENT SUPPLIES VISUAL INSTRUCTION MATERIAL USED BY SCHOOLS. NEWARK MUSEUM, NEWARK, NEW JERSEY

The picture received its name from the way the carriage and horses are riding to some nearby cafeteria.

are of interest as the spontaneous reaction of a young person, free of correction and suggestion. They are in the same spirit as the pictures.

VI. Adult Activity Groups

In the spring of 1933, Hobby groups for adults, at the request of a number of people, were organized and are now part of the regular activities of the Newark Museum. Membership in the groups is free to any interested person over seventeen years of age. Members of the Workshop Groups may bring their own supply of materials, or may procure them at the museum at a nominal fee. Meetings under special leaders are held at regular intervals. Formal teaching methods have never been used. Members are invited to use the Workshop, the museum's collections, exhibits and other facilities whenever the building is open. Among the activities offered, those of an art nature are:

The Business Men's and Women's Group
(drawing, painting, modeling, etc.)
Sketching and Painting Group
Modeling Group
Puppetry Group
Wood Carving Groups

Teachers have used the Workshop as a studio where they can carry on their own work when they do not have such facilities in their own homes. They say they find working with other people stimulating.

Each member of the museum staff plays some part in the educational program which has grown primarily because the museum has been used by the members of the community in which it exists and because it has been built upon the demands of these people.

John Cotton Dana, the creator of the Newark Museum, believed that a museum should proceed with a series of experiments with consequent acceptance or rejection of each, as helpful or as useless. Thus a museum would be created to fit the tastes and needs of a community.



DOLLS OF NORTH CAROLINA
IN THE COLLECTION OF THE
NEWARK MUSEUM



COSTUME DOLLS, ONE OF THE MOST POPULAR EXHIBITS AT
THE DULUTH CHILDREN'S MUSEUM, DULUTH, MINNESOTA

THE DULUTH CHILDREN'S MUSEUM

MABEL M. WING

*Director and Organizer of the Children's
Museum*

Duluth, Minnesota

IN THE fall of 1930 I volunteered to start a children's museum in connection with the public schools, to try its value and to try to develop something tangible in connection with that much-used phrase, "visual education."

The museum was started in an empty room in a school building. There were no funds for fixtures or exhibits, so the first step was to convert three old tables, a discarded round case, belonging to the Board of Education, and empty packing boxes covered with paper, into workable display cases. The exhibits were composed at first of personal possessions and those of an ever helpful art supervisor, together with really good commercial and industrial exhibits and some old birds salvaged from school attics. Together with a few gifts and miniature sets that I constructed these formed the start of the museum. The museum now fills three large rooms and will very soon move into its new home, a lovely house recently donated to the Board of Education by a most generous Duluth woman, for this purpose.

Many new cases have been obtained through gifts and donations, and the exhibits obtained in the same way, now embrace every country in the world and cover a very large range of subjects.

The aim is to make every exhibit, no matter how small, a complete unit with some definite purpose, directly applicable to some phase of the curriculum.

As the museum has grown I have constructed habitat groups to illustrate various phases of geography and history. These

groups I have made in miniature and based upon the excellent large ones in the different Natural History museums. By careful selection of subjects and by making a point of showing homes, clothing and industries, a large range of subject matter has been covered.

I am particularly determined to safeguard the sense of intimacy and freedom that the children have had from the very beginning. This is of vital importance, and something that can easily be lost as a museum grows. Every item and exhibit is marked and labeled so that the children can understand it, so they may find for themselves what is of interest to them. Schoolroom atmosphere is avoided, and a feeling of friendliness, interest and joy is desired for the children.

Classes are brought to the museum often in school busses, and whatever subjects are of primary interest to them are stressed in the visits to the rooms. Informal talks and discussions emphasizing points brought out by the children themselves have been proven of the greatest value in most cases.

Talks and lectures are planned so as to take only a part of the time that the classes are in the museum, for the children's own discoveries are often of as great value as any formal lecture can be.

The young children of course enjoy the birds, animals, sea shells, sea life, butterflies, and all the doll's houses, Indians, and trains and boats. Simple games have been devised that we call "Find and Color." The little children enjoy these and have great fun hunting for an object drawn upon a piece of drawing paper, and then coloring it in with crayons. These little games and many picture books are used for these young children after they have become a bit tired with the journey through the rooms.

The older grade and junior high school children find their greatest interests in the exhibits that relate to all the various geography, history, industry, and general science subjects. The 150 costume dolls, the costumes, houses, weapons, various transportation models, geology, sea life, and industries all fit definitely into the work and

interests of some individual or class. The children take notes or make sketches to carry back helpful suggestions to their classes. Question and answer games are great favorites and help to tie up the trip through the museum with some definite thinking.

Many classes are given half hour lantern slide talks upon the subject they are working with. This is a new field with us, and one that has great possibilities and will be developed to a much greater extent in the near future.

The museum easily becomes an ideal spot in which to develop ideas for art projects, science, or hobby interests. Children come in and make sketches or copies of objects they wish to make. The fish kites made by one room in a Japanese project this spring are good recent examples. Lovely dolls have been dressed, using the museum dolls as suggestions, to illustrate various geography or history subjects. Fine models of mechanical devices, transportation subjects, geology displays, and food and fabric stories have all had their origination in the museum. In addition, a stamp club and girl scouts are two other outside groups that are actively making use of the museum.

While this is not primarily an art museum, special care is taken in each exhibit to place it and arrange it so it conforms to all the basic principles of design. I have tried to balance things well, to hang things at correct eye-

levels, to have harmony in color and form and so in these ways to illustrate art principles and to show that they are truly integral parts of any good display.

With the aim of sending the museum into the schools, as well as bringing the schools to the museum, I have made up traveling cases showing various subjects, minerals, stones, ores, fabrics and articles from many foreign countries.

Over six thousand mounted charts and pictures on all subjects are sent by regular delivery to all schools that wish them. This has become a very valuable and popular service for all teachers.

Especially nice pieces of the children's own work are being placed on exhibition in the museum, and in this way creating an extra initiative for good work for, of course, any child is tremendously proud to see his work and his name where all may see it.

The modern trend toward the breaking down of the old walls of silence and austerity that for so many years surrounded our museums is fast creating a new era in education and in art appreciation. The children's museums, together with the educational departments of the big museums are showing the world what a truly "live" enjoyable place a museum may be, and how it may intimately touch the lives of everyone.

The Duluth Children's Museum is very happy to have been privileged to have a part in this most fascinating and worth-while work.





APPLIED DESIGN BY ESTHER DE LEMOS, TAKEN FROM A PANEL OF A CZECHOSLOVAKIAN PEASANT APRON IN THE STANFORD UNIVERSITY MUSEUM, ILLUSTRATING THE USE OF MUSEUM MATERIAL

School Arts, October 1936



CARNEGIE TAM O'SHANTERS

EACH SATURDAY MORNING DURING THE HALF HOUR WHEN THE LARGE CLASS IS ASSEMBLING IN THE LECTURE HALL, FOUR VOLUNTEER ARTISTS ENTERTAIN THE REST BY EXECUTING IMPROMPTU SKETCHES ON THE PLATFORM

THE CHILDREN'S HOUR

MARGARET M. LEE

Director of Educational Work

*Department of Fine Arts, Carnegie Institute,
Pittsburgh, Pennsylvania*

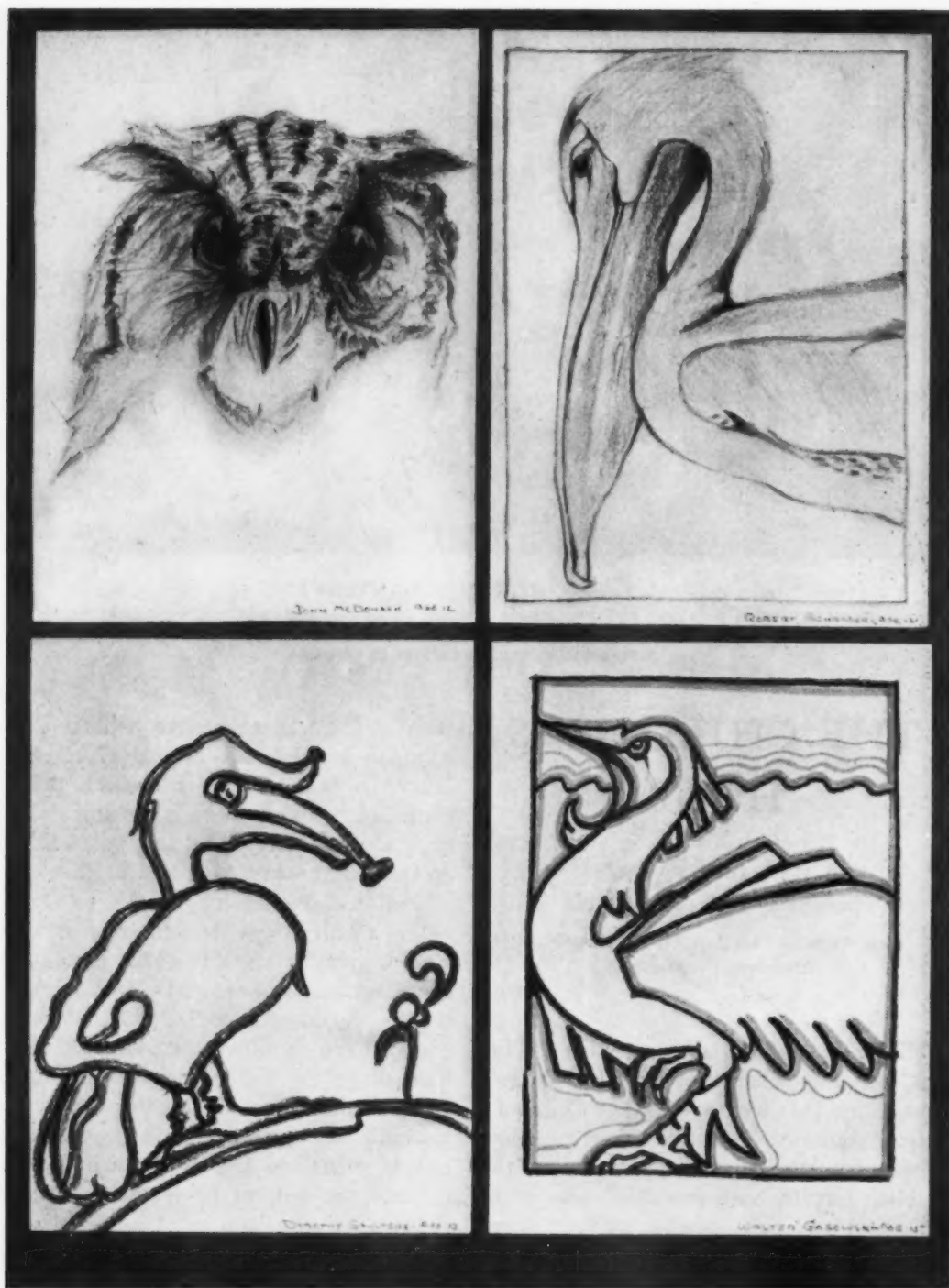
TO THE staff of the Department of Fine Arts the delightful "pause in the day's occupation that is known as The Children's Hour" comes each Saturday morning when some seven hundred young visitors from the public, private and parochial schools of Greater Pittsburgh assemble for their drawing lessons. Arriving in groups of two, three, four or more—by bus, by trolley, by automobile, or on roller skates—these boys and girls soon form a jovial queue ten times as long as the Diplodocus' tail.

It is an honor to represent one's community in a group like the Carnegie Tam O'Shanters; there is a thrill in competing

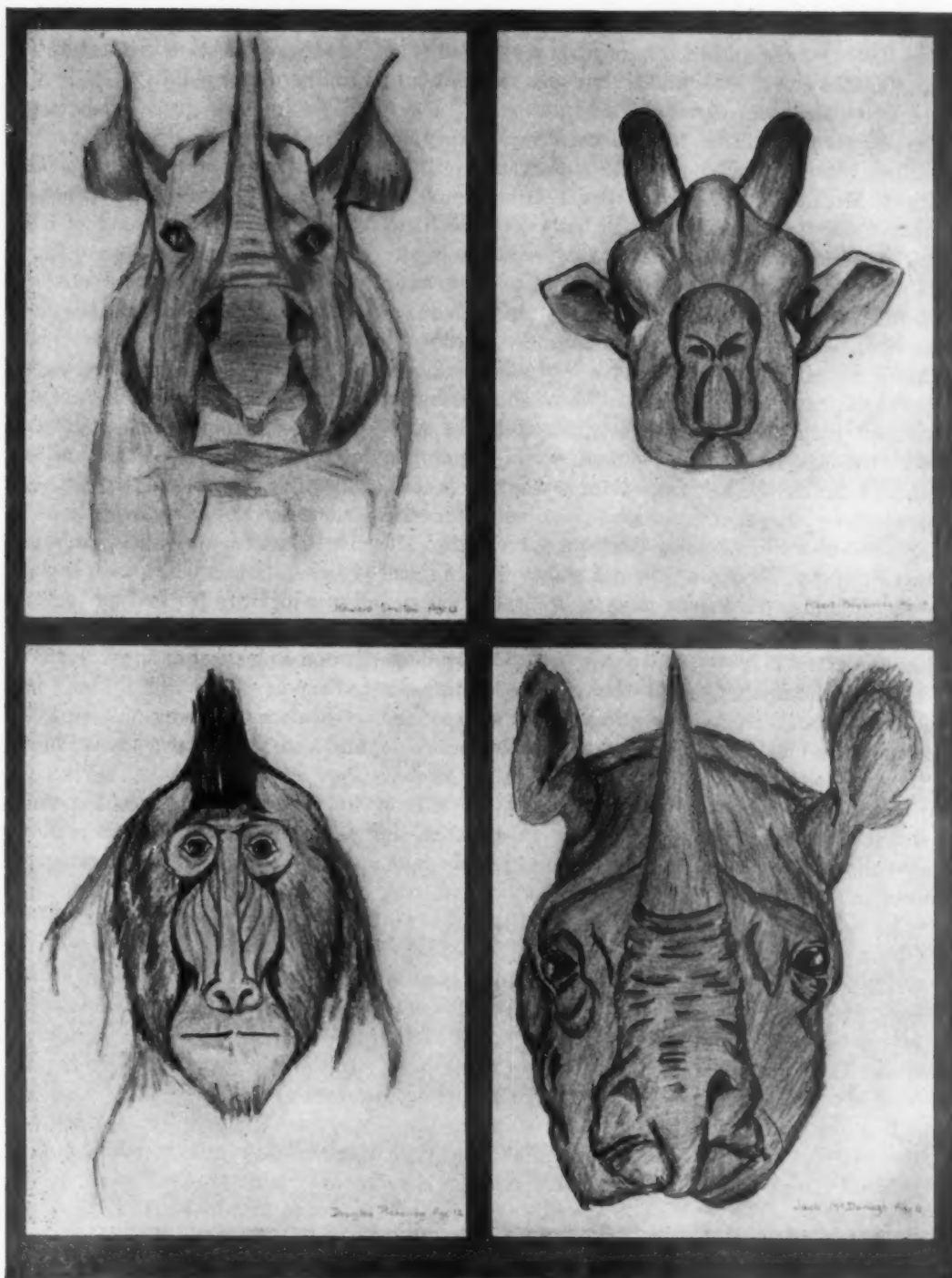
with others who carry like honors. This common interest, this feeling of responsibility, lends an air of enthusiasm that is contagious—and, to the adult visitor looking on, a source of envy. He, too, would like to go into the Lecture Hall and begin his art education all over again.

When Bob swings the door open at 10.00 o'clock every monitor is at his post. Fair Margaret stands at one end of the table with pencils; shy Steve beside her with attendance cards. Each young visitor prints his name, then drops the ticket into Glenn's basket before entering; while in the ante-room, Edward, Joan and Geraldine distribute boards, paper and crayons as the line passes by into the hall to be seated by ushers, George, Lee and Sam.

The first child in the queue takes his seat at 10.00 o'clock, the last at half past the hour. Thirty minutes can be a long wait when one is but "eleven, going-on-twelve." However, the time passes quickly with six or eight fellow artists to entertain. For each week several boys and girls are invited from a long list of volunteers to make large chalk draw-



REALISTIC AND DECORATIVE DRAWINGS FROM MUSEUM OBJECTS. BY STUDENTS AT THE CARNEGIE INSTITUTE, PITTSBURGH



ANIMAL STUDIES FROM MUSEUM OBJECTS, BY STUDENTS AT THE CARNEGIE INSTITUTE, PITTSBURGH

ings at the easels on the platform. Their knees may tremble and their ears grow very pink, but the clever little hands fly over the papers to make pictures varying all the way from puppies to pugilists. In the accompanying illustration Bobby chooses a South Seas subject, Moonlight and Palm Trees; Letitia portrays a little girl playing with her toys, while her mother looks on; Mike has a special fondness for robin redbreast; while Deirdre, who must stand on a step to reach the top, sketches a perky skater.

Many an adult might profit by a study of this youthful audience. Keen eyes watch the artists at their work. There is quiet but frank criticism, frequently genuine admiration, and during the last five minutes when the pictures are about completed, silent enjoyment of a violin solo by Ben or a piano composition by Theodore—for not a few of the children also have some musical ability, and here is an excellent opportunity to relate the arts.

Thus the moments fly, and when at 10.30 o'clock the teacher takes the stage he finds his class in an ideal mood to follow the lesson of the day—eager to be put to the test. The harder the problem the better!

Royal Cortissoz defines the artist as a man who "sees beautifully." This is Carnegie Institute's objective and ideal for the children, helping them to see beautifully, developing their artistic sensibility while fostering their innate skill.

The Institute is particularly fortunate in its instructor for the younger class. Elmer A. Stephen, Director of Art in the Pittsburgh Public Schools, comes under Mr. Cortissoz's classification of an artist. He goes a step farther. He not only sees beautifully himself, but he has the rare gift of helping others to see that way.

The lesson, limited to one hour, consists of a twenty-minute demonstration by the instructor, followed with an application of its principles by the children. The demonstration is in the nature of a chalk talk, with emphasis on some particular quality—such as balance, curves, or proportion. The presentation is so simple that nine-year-old

Fred can follow it as readily as thirteen-year-old Ruth, but the application is a test of the individual ability of each child.

The Carnegie Institute proves a particularly happy place for the drawing classes, both as to equipment and location. The chalk talks are always given in the Lecture Hall, which has a seating capacity of 637; sometimes the children remain there to draw. Frequently the application can best be made in one of the galleries, in which case the class goes there; for most of the galleries are sufficiently large to allow for six or seven hundred youngsters to work comfortably. In addition to the permanent collections of painting, architecture and sculpture, and the special exhibitions in the Department of Fine Arts, there are the many collections in the Museum Department—birds, animals, Indians, ivories, mummies, and several others—all of which are fascinating to little folks. Then, too, the rear door of the Lecture Hall opens upon a pleasant little grove at the entrance to Schenley Park. This is an ideal spot for out-of-door sketching on a summer morning; and a stone's throw away is Phipps Conservatory.

The period for application is seldom more than thirty-five minutes, and there is never an opportunity to work over or complete a drawing on a later visit. Each morning a new problem is started. It is amazing to see how quickly they choose an object or come upon an idea illustrative of the point of the lesson. There is joy and enthusiasm in every sketch of these younger children—in marked contrast to the seriousness which characterizes the work of the older group.

For while the Carnegie Tam O'Shanter, as the younger class is called, are assembling in the Lecture Hall, the Carnegie Palettes, composed of one hundred and fifty eighth and ninth grade students are already at work in the Dalzell Painting Gallery. Here, too, the objective is art appreciation, but these boys and girls are more aware of their shortcomings, anxious to understand and correct technical defects. The instructor, Miss Katharine McFarland, Director of Art in the Wilkesburg Public Schools, is particularly

apt in handling the adolescent, and skillfully creates in the gallery the atmosphere of a studio—a master surrounded by young apprentices.

It is interesting to compare the reaction of the two groups to the same subject: an art appreciation lesson through a visit to a current painting exhibition. The bright eyes of the younger children dart, almost greedily, from one canvas to another; there is a hurried glimpse of the many paintings, and then a brief pause to sketch quickly, and often very cleverly, some detail from a favorite.

The older boys and girls are more deliberate in their approach; they seem to try to see beneath the surface, to comprehend something of the artist's basic plan. Consequently each drawing becomes a serious study; an artist's color scheme applied to one's own composition, an arrangement of figures and objects from various paintings.

It would be difficult to say what subject the Tam O'Shanters do best; certainly they enjoy most the mornings spent in the Gallery of Mammals. Just a hint that the cat family is the most difficult to portray, and immediately the tigers, leopards and lions are

inaccessible to all other guests. A suggestion that it is not easy to portray a good foreshortening, and instantly the young visitors squat upon the floor to experiment with drawing elephants, kangaroos or gazelles from that angle.

During the past year the greatest interest of the Palettes centered around the two lessons devoted to stained-glass design. A friend had presented several pounds of really fine glass, and a master craftsman promised to make panels of this from the children's cartoons, provided they avoided angles which would be impossible for the glass-cutter's wheel.

This was a real incentive, and his suggestions were followed zealously: to emphasize structural line, to simplify form as did the great Gothic designers of long ago, and to "think" stained glass in the compositions by keeping these flat with no feeling of space or overlap. Eight of the cartoons were chosen! And five panels completed in time to be shown in the Exhibition! It is useless to try to describe the gratification, the pride of the winners.

The children may take any of their drawings home, but every paper is left every



A FEW OF THE CARNEGIE PALETTES AT WORK ON "CONTOUR DRAWING" IN ONE CORNER OF THE IVORY ROOM

Saturday. They know that if left, the drawings will be looked over and perhaps criticized the next week. For each morning before the lesson starts the names of those who excelled the week before are read and the ten best papers are shown. One's heart beats a little faster if his name is read, and very, very fast if his paper is chosen.

The reader may feel that these boys and girls are too good to be true—or interesting. He need only remember that they are a selected group—the eight hundred children, out of an enrollment of some fifty thousand, who, in the opinion of their teachers, have special ability in art; that in these hours at Carnegie Institute they are not only doing the thing which they like best, but that which they can best do.

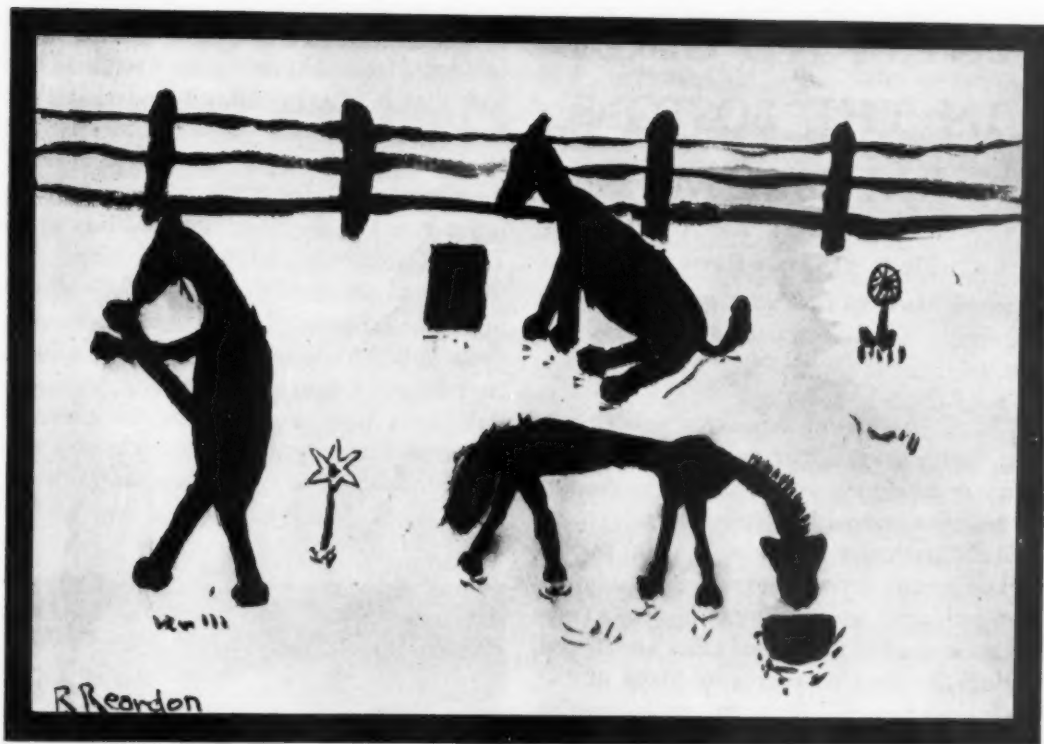
Every child cherishes his membership in his class; he enjoys the incentive which

comes from working with hundreds of competitors. Each develops a style, appreciated and recognized in turn by his neighbors; Jacqueline, Jimmie and Elizabeth with techniques as distinct as Matisse, Le Sidaner and Knight.

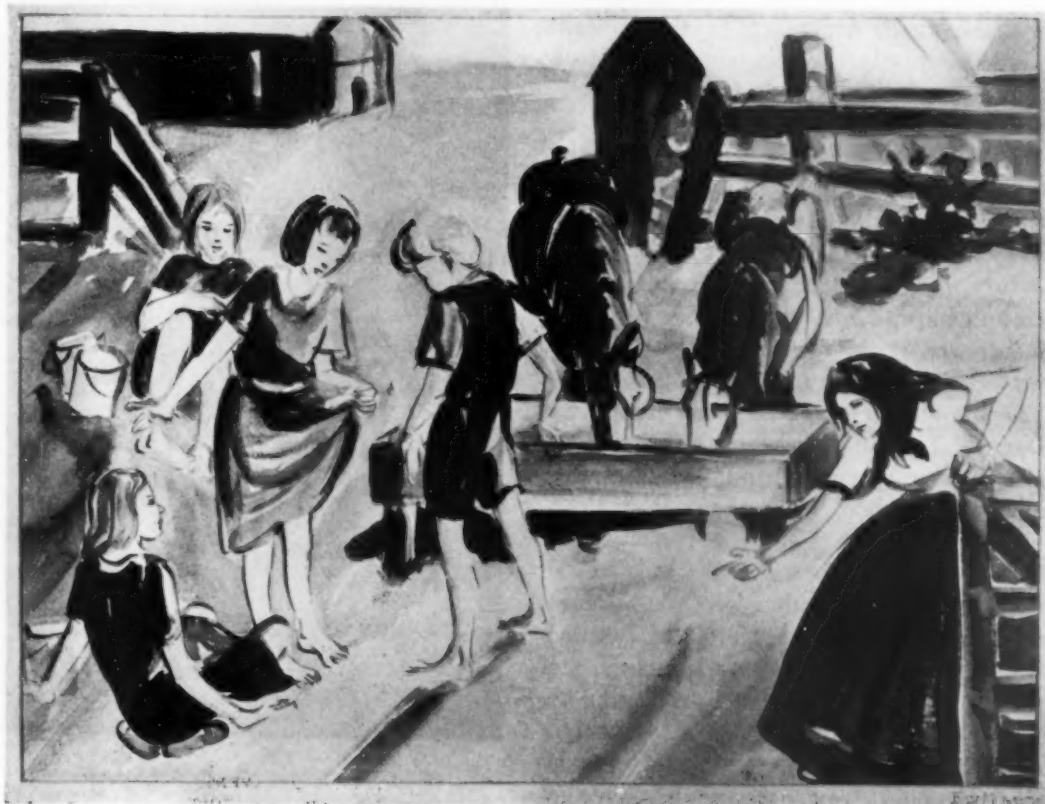
In the years to come only a few of these eight hundred boys and girls will be producing artists, but it is our hope that, because of their lessons here, all will be more intelligent consumers of art. Some day, perhaps, Carnegie Institute may have the pleasure of hearing a great artist say that he had his first inspiration and incentive in one of the children's drawing classes. Meanwhile, we consider these eager little sketchers, each of whom is a very distinct personality, special friends, and valued patrons; for through the attitude of its children the spirit of Carnegie Institute is truly reflected.



RHYTHM BY ELEVEN- AND TWELVE-YEAR-OLD STUDENTS AT THE CARNEGIE INSTITUTE, PITTSBURGH



HORSES BY AN ELEVEN-YEAR-OLD STUDENT AT THE BOSTON MUSEUM



WASH DRAWING BY A STUDENT AT THE BOSTON MUSEUM

BOYS AND GIRLS IN THE BOSTON MUSEUM

MARY PARKMAN SAYWARD

*Senior Museum Instructor and in Charge
of Drawing Classes*

THE Museum of Fine Arts feels that it has a great opportunity and responsibility in giving the youth of the community an acquaintance with its collections.

Quite naturally the schools turn to the Museum to supplement their study of ancient history, so, in order to facilitate their visits, a number of lantern talks are offered during the year on successive days of the week each month. Egyptian art is popular in the autumn, then Greek and Roman are introduced with an occasional program on Medieval Art. After the talk in the lecture hall the pupils are taken to the galleries where they enjoy recognizing the objects they have already seen on the screen. Since the Boston Museum is especially famous for the quality of its originals in the Egyptian and Classical Departments, it seems wise to use the material here rather than attempt to cover the whole field in an hour.

In addition to the schedule of planned lantern talks, a great many special appointments are made with school classes that prefer another hour or a particular subject. The aim always is to help pupils enjoy what they see, to visualize the period in which the objects were made, and to understand why, after thousands of years, they are still convincing. In the Egyptian Galleries, for instance, we tell them why the king has so many statues of himself, why a good likeness was essential, and how skillful the sculptors were in using many materials; but most of all, we call attention to the vitality of the work, especially that of the Old Kingdom, and how successfully the figures were designed to fill a given space. If the pupils are

young they enjoy trying to stand like Nofer in a relief from that nobleman's tomb. They find that it is very difficult and that they have to look several times before they get the exact relationship of head and legs, shoulders and arms, but afterwards they never forget the conventional position of an Egyptian figure in a relief or a painting.

Sunday afternoons during the winter months a Museum Hour is offered to children. A lantern talk is given on some subject particularly interesting to young boys and girls, then they are taken to the galleries. We feel that no reproduction can give the same impression as an original, so, from the first, we like the young people to have a



MODELED BY A SEVENTEEN-YEAR-OLD
STUDENT AT THE BOSTON MUSEUM

School Arts, October 1936

personal acquaintance with the works of the masters. They never forget and very often they bring their parents to the Museum.

The Public School Art League brings about one hundred selected high school pupils every Thursday afternoon during the school year. First they hear an illustrated talk in the lecture hall and then they are taken to the galleries, often sketching the objects that appeal to them. The aim is to develop an aesthetic approach and enjoy-

ment rather than an historical one, such as is necessary when Museum visits are related to a study of ancient history.

Another branch of the Museum's educational work consists of the drawing classes which meet on Saturdays during the school year and on Tuesdays and Thursdays during July and August. A small fee is charged to cover the salaries of well-trained and experienced teachers, but, through interested women's clubs and other sources, we are able to award a number of scholarships to talented pupils.

In our May Exhibition this year we were delighted to hear visitors exclaim, "How alive the work is, and how joyous!" The pupils range from eight to eighteen years and there are about 350 in the fifteen classes. They are not like pupils in a school class in that they come from choice and already have a more or less keen desire to draw or model. From the beginning we want all of the pupils to express life in their drawings, rather than to emphasize technique, and over and over they are told to feel what they are doing, following the old proverb, "A man must be the thing he is drawing else he cannot draw it." They are completely absorbed in their work, so it should give an impression of joyousness. Rhythm is considered all the time and pupils are helped to feel the same movement in line and mass and color that they enjoy in music and dancing.

The little children do free brush and memory drawings using only the primary colors, which they may mix at will, and black. They make pictures from their own experiences; animals, playing games, whatever they can remember. If they forget just how a boy looks in action, one of the class poses for him or he goes to some gallery to see how a similar figure appears on a Greek vase or in some master drawing. Japanese prints are a great inspiration to pupils who are trying to acquire freedom and quality in brush stroke.

Pupils of twelve to fourteen oftentimes have done a good deal of copying before they come to our classes, so it seems wise at first to give them a subject as far removed as



CHARCOAL SKETCH BY A SEVENTEEN-YEAR-OLD STUDENT AT THE BOSTON MUSEUM

possible from magazine covers and fashion plates. They devote a part of the year to nursery rhymes, pilgrimages or stories of saints, often as a group project when each member of the class designs a section, as in a stained glass illustrating the story of St. Francis of Assisi. Incidentally they learn a great deal about the making of a window in such a project. Later they take up again subjects more nearly related to their own environment. These pupils are old enough to be greatly interested in the design of figures, and of color relationship, but, as in all the classes, they are stimulated to use their own eyes and their own imagination in their arrangements.

The older pupils work very seriously for figure composition, making many sketches from life in order to understand the action and construction of each figure. They strive

for mass, the effect of light and shade, but most of all for unity and rhythm in groups of figures, which they know from their own experience.

Clay modelling offers another important field in which pupils may express interesting form and design. They pose for each other or take positions themselves which will enable them, for example, to feel the weight of an object carried, or to get the pull of some muscle. The figures must be alive, and each pupil tries to express in them the rhythm he sees in nature.

In our museum classes we strive to help pupils to see and feel for themselves the thing they are doing, never imposing a style upon them but believing that each will develop unconsciously an individual style of his own if he first acquires the fundamentals of good drawing.

DRAWING FOR FUN AT THE MILWAUKEE ART INSTITUTE

EDWARD A. BOERNER, *Instructor of Art*
Milwaukee Art Institute, Milwaukee, Wisconsin

THE Saturday morning drawing class at the Milwaukee Art Institute is open to all children in grades five, six, seven, and eight. A few are talented. Many of them are not, but all of them are interested. The teacher conducting the class has a difficult and interesting problem in giving them work that will stimulate and hold their interest in drawing. Children are not easily satisfied; what pleases some will be boring to others unless the material is carefully worked up and tactfully presented.

While the aim of the work in general is to teach something about drawing, the

opportunity of interesting the pupils in their art institute is the main objective. With exhibits changing every month and oftener, there is much valuable material at hand on the walls to suggest work and, wherever possible, the lessons are based on the current displays. Sometimes the pupils go directly into the galleries to sketch, but with as many as 250 children this is not very practical. Usually the work is prepared from the exhibits beforehand and presented to the class from the auditorium stage. The pupils are supplied with boards, paper, and charcoal and a few verbal instructions are given to the children, first among these being to draw freely and "big."

The illustrative material shown in the "Open-up" section, pages 107-112, was selected from a large amount presented, all of it being drawn before the pupils on big sheets of paper, mostly with black chalk. Sometimes color is added to enliven it. While some pupils actually copy the drawings of the teacher, the aim is merely to guide them, to show the appearances of things, and to give them something to work from. In such



DRAWINGS MADE BY HIGH SCHOOL STUDENTS AND AMATEURS IN THE FREE SATURDAY SKETCH CLASS AT THE MILWAUKEE ART INSTITUTE. INSTRUCTOR, FRANCESCO SPICUZZA

a large mixed group there are always children who are barren of independent original ideas, but given something to start with, they can produce surprisingly original results. After they have been stimulated and frequently amused, they are instructed to make a complete picture of their own, using what they have learned from the demonstration drawings. These compositions are done in colored crayon, pastels, pencil, or charcoal.

The work is not limited to drawing alone. In the fish lesson, for example, after the pupils had made drawings of natural fish forms, they were shown possible applications they could try by themselves, such as decorative fish compositions, fish carvings, and decorative ply-wood constructions. In this way they begin to think and work in various media. In the lesson derived from the exhibit of African Art they drew from the masks and carvings and from the teacher's

drawings; then they were told to design masks of their own in class, and the methods of making them were explained for soap, clay, and paper. The Exhibition of Polish Decorative Arts and an exhibit of Audubon prints inspired the bird lesson and its applications. R. B. Aitken's whimsical ceramics helped to inspire the snow sculpture. Several lessons were devoted to the analysis of pictures chosen from the exhibit of the Wisconsin Painters and Sculptors.

Some of the more talented children are given the opportunity to work independently and do remarkably original work. For the majority, however, who are not going to be artists or designers and whose home environment often does not offer much opportunity for recreative leisure, this class furnishes the opportunity for worth-while recreation and the chance to spend a happy hour or two in drawing for fun.

THE TOLEDO MUSEUM OF ART

ELIZABETH JANE MERRILL
Supervisor of Education
Toledo, Ohio

IN THE work of the Toledo Museum of Art there are three departments:

1. Department of Education working in the field of the visual arts, to develop the appreciation and understanding of art in its various manifestations. (Discussion of this work in connection with schools offered herein.)

2. Museum School of Design concerned with the teaching of design and color through technical methods. Work now offered to those of 10 years of age and older.

3. Department of Music established to

promote appreciation and understanding of music as one of the major arts.

All activities in the Toledo Museum of Art are free. It has always been the policy of the museum to admit children of all ages unattended by adults, and to use original objects in the galleries when working with groups instead of establishing a children's museum where secondary material or reproductions would necessarily be used. Children are quick to learn respect for cherished objects and to feel a certain responsibility in helping to protect them. To stimulate such qualities, museum children are given the Creed, which they learn and live up to. As a result, while so-called discipline is almost negligible, there are never any mishaps, willful or otherwise, in museum galleries. This, we feel, is due to the fact that children are taught to love the museum—their museum—and its collections.

Due to the co-operation of the schools, groups of children are frequently brought

during school time for museum research or lectures dealing with their studies and this plan eliminates the need of circulating loan collections of less important objects or reproductions for, of course, it would be impossible to lend masterpieces in this way, and the museum feels that only fine works of art are worthy of study.

The methods used in art education in the Toledo Museum of Art are those which lead, first, to an appreciative understanding of art itself; second, of art in relation to place and period, as the expression of man in connection with his environment and development. Believing that the best way to a real appreciation of *art* as one of the expressions of man is through an understanding of the principle and the laws that govern all art, and life as well, we begin with even very small children to help them to recognize colors, shapes, sizes and to see *how* these are lawfully and happily used in museum objects and in the things with which they are familiar in their everyday lives. To recognize the use of the laws of art in paintings, sculpture, architecture, clothing, furniture, nature, etc., becomes a happy game for little children and a stimulating exercise for grown ones. As progress takes place in this type of study we help them to see that while principle and its laws are constant the possible expressions are of infinite variety.

As children advance in school work, the backgrounds of these museum studies are broadened, being correlated with school work as much as possible, so that they come to connect accomplishments in art with other expressions of peoples and periods. Later still they are shown why certain types of art are the logical expressions of certain races, and why these expressions vary with their changing conditions.

Thus we endeavor to give a warm, rich, sympathetic background to art itself—to tie the two closely together—and to do this more and more as students are ready through school work and outside reading to receive it.

Students are led to see how and why influences and counter influences develop in the arts of various peoples. Art thus is an

invaluable asset to schools in studying influences, since art does not depend upon knowledge of language to be understood.

Pre-school, kindergarten, first, second and third grade children come to the museum for picture study in the galleries. They are taught to recognize in a simple way the expressions of the laws of art not only in the paintings but in everyday life. Such application of the laws in looking at paintings becomes a game to them. Even at this early stage, schools frequently work out demonstrations of what has been gained in museum visits.

Fourth grade children not only come for picture study, but for talks that correlate their geography study with the museum's collections, including Egypt, Mesopotamia, the countries bordering on the Mediterranean Sea, Holland and Switzerland.

Fifth grade children study United States geography and history and they come to the museum for talks on the Arts of the American Indian and of Colonial America, which include pottery, glass, printing and paintings; and for lantern slide talks on American architecture, furniture, textiles, etc.; also for picture study of later American paintings. By this time, school projects are frequently worked out with the help of a museum staff member.

Sixth grade children study Old World history and European geography and they attend the museum for correlating talks on the Egyptians, Greeks, Romans, the Middle Ages, including the Romanesque and Gothic periods, the Renaissance, followed by talks on the Arts of England, France, Holland and Colonial America.

At the request of the supervisor of the Public School Art Department, talks on line, mass and color, as applied to museum paintings and other objects have been given to sixth grade children. Following an illustrated lecture in the museum's auditorium, the children have gone into the galleries to find the original material which they have sketched, later developing their drawings at school and finally checking their work before the chosen object in the museum.

Seventh and eighth grades of junior high school send representatives to talk on the "How to Make Series," which includes pottery making, tapestry weaving, book-craft, wood-engraving, Japanese wood blocks and etching.

A dramatization of the "Willow Pattern" and of phases of Eastern life have resulted from the talks given to classes on the Oriental collection.

A shadow play showing the developments

of glass-making followed a series of talks on the museum's world-famous glass collection.

After three lectures in the George W. Stevens Gallery of Books and Manuscripts, a junior high school class developed a comprehensive exhibit setting forth the "Story of the Book."

Large numbers of children from the foregoing grades attend the Saturday and Sunday afternoon series of art talks, based each



"MARRIAGE OF HENRY VI." FLEMISH PRIMITIVE

LINEAR RHYTHMS, RELATED AND VARIED, ADD A LITING QUALITY TO AN OTHERWISE FORMAL TYPE OF COMPOSITION. THE TOLEDO MUSEUM OF ART

year on the arts of one country and developed in chronological order. These children come voluntarily, while the other classes described are attended by the children during school time accompanied by their instructors. The contacts which the children have with the museum when attending classes held during school time are responsible to a large degree for the attendance of the same children at the Saturday and Sunday programs. The audiences, especially on Sunday, are composed not only of chil-

dren (who are in the majority), but of accompanying parents, who thus are brought into contact with the museum and their children's interests.

Language departments of the senior high schools have requested talks on Greek and Roman art and architecture, Pompeii, arts of Spain, France, etc., while English departments have come for talks on English cathedrals and on the art of the book as illustrated in the Book and Manuscript Gallery. Other high school classes have requested



QUIET, RHYTHMICAL UPRIGHTS OF FIGURES AND ARCHITECTURE GIVE DIGNIFIED GRACE AND UNIFY FOREGROUND AND BACKGROUND. FROM THE TOLEDO MUSEUM OF ART

talks on India, China, and Japan to correlate with their Oriental history course.

Classes in architecture have found it interesting to study the development of architecture set forth in the museum building itself, and in details that have been installed to trace its growth from Grecian times through the Renaissance. Many requests came for the illustrated talk on "Toledo Architecture and its Antecedents," which the museum offered to high school groups.

Several high school art instructors conduct their semester examinations in the galleries of the museum by requiring the students to draw from paintings or sculptures in the collections.

A course of talks for art and industrial art departments on design and color has been given to high school students from time to time. Objects used in illustration are to be found in the museum's collections as well as in everyday life. The museum objects are discussed in relation to place and period before being examined for their art value.

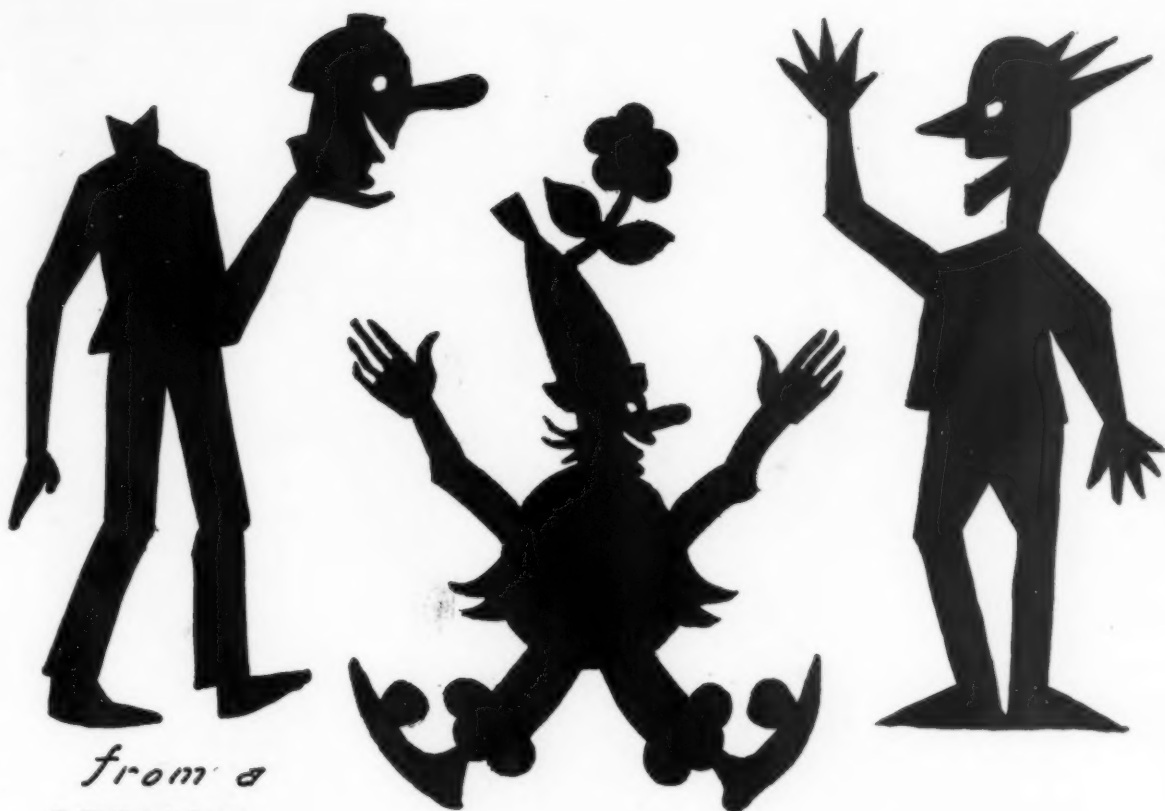
Requests frequently come from schools unable to visit the museum for a staff member to go to a particular school and present a talk on a chosen subject illustrating the same

with lantern slides. These visits create a desire in the children to visit the museum from time to time to search for the original objects shown to them through the lantern slide reproductions, and also to attend museum activities. Parent-teacher associations have made similar requests for their meetings, and they in turn have asked for lectures in the museum's galleries. Such contacts take art interests back into the home where they unite with similar interests of their children.

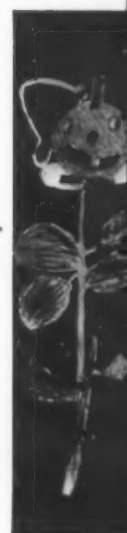
Motion pictures were introduced a number of years ago as a part of the museum's educational work. The usual programs that follow the art talks each Saturday and Sunday are composed of three reels each, which include travel and demonstrations of the arts, together with subjects that lend background material to the art talks.

The educational department of the museum endeavors to meet the growing requests of all school instructors and supervisors in every way possible through the use of museum material—preferably original objects, but sometimes with lantern slides—and to offer whatever may help stimulate and vitalize school studies.



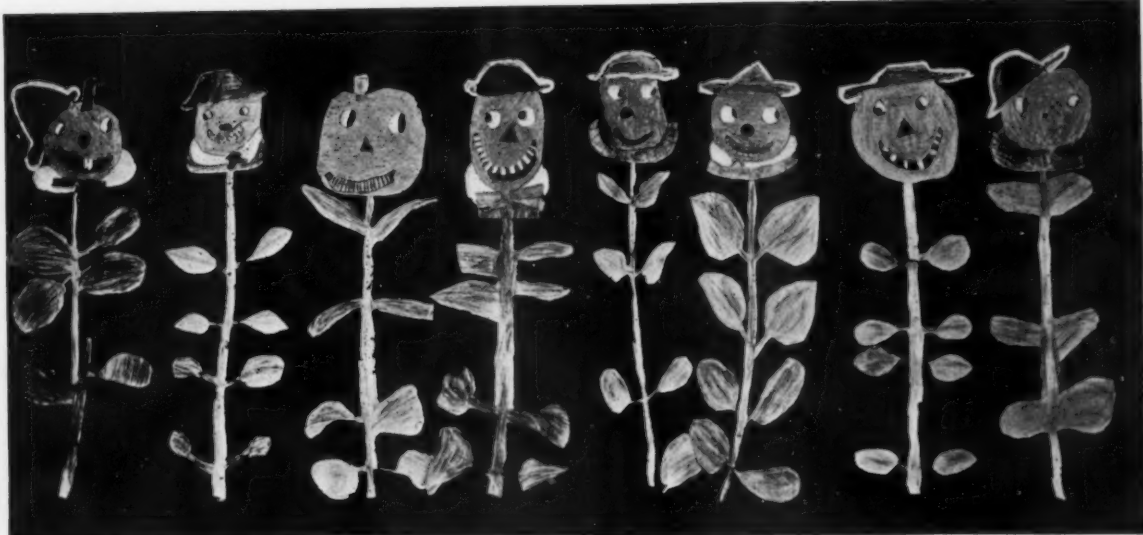


from a
GERMAN
CHILDREN'S
BOOK



Planned





A HALLOWE'EN PROJECT

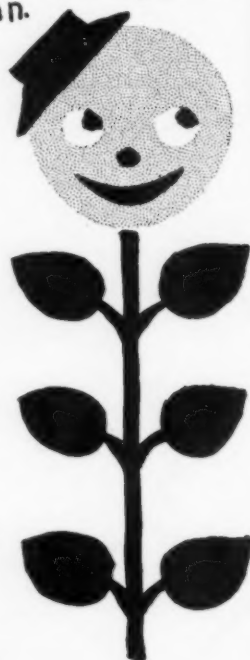
Planned and carried out by Mrs. Teresa Shea in her first grade.
at Nameaug School, New London, Conn.
Alice S. Bishop, Supv. of Art



A first grade had on their blackboard a row of cut paper sunflowers with tall stalks and large leaves, making an attractive decoration over three feet high.

Just before Hallowe'en it was interesting to see that the flowers had disappeared and in their places large orange pumpkins with funny faces had blossomed at the top of the stalks.

It was all explained - Old Mother Witch had come and turned the flowers into pumpkins and made such a jolly decoration.



HALLOWE'EN WITCHIES

by
Cherrie Jacobson

HEAD

Cut 2 and
sew together
on dotted line

Stuff with
cotton or
sawdust

HAND

Cut 2 for
each hand
and sew
together

For HAIR
sew on un-
raveled
rope



Front



Side



Back

Crepe paper
shawl

Hat
brim

Cone for
peak on hat

Hand stuffed with
cotton or sawdust
and tied to end
of wire arm

Sleeve of white
paper napkin

Staples

Paper

Wire

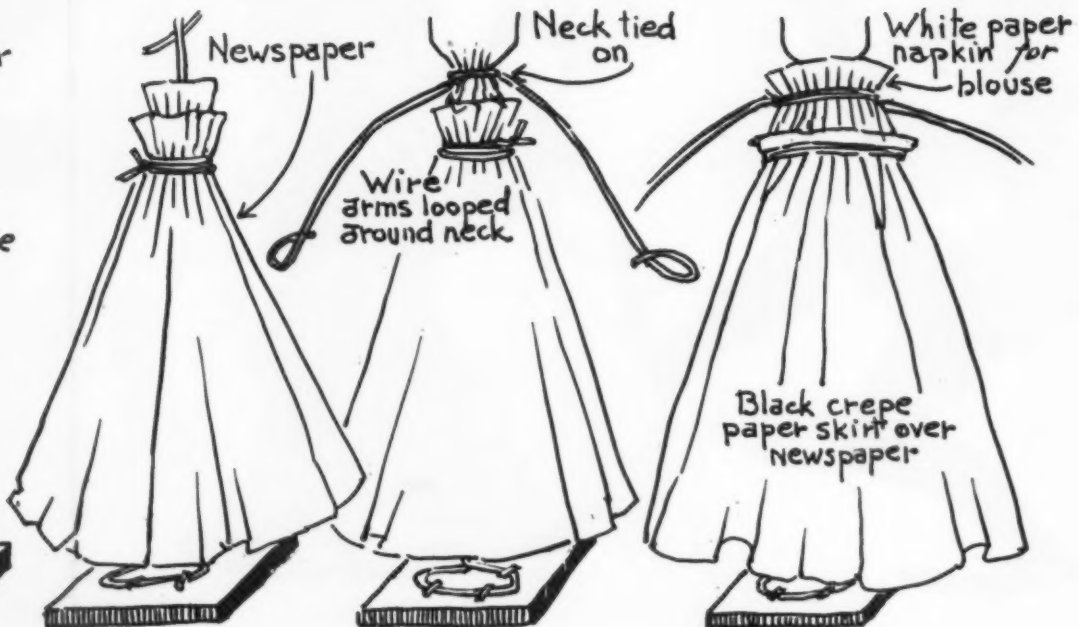
School Arts, October 1936.

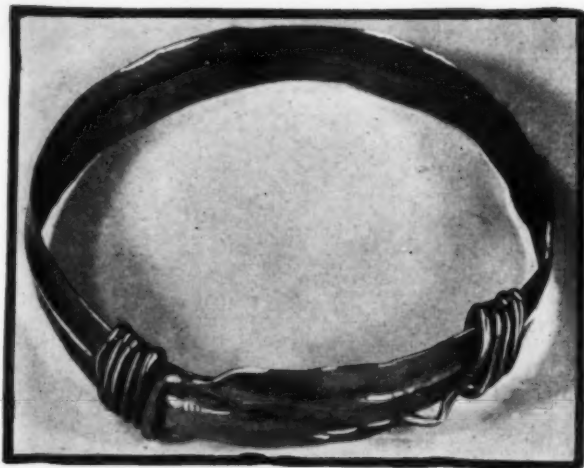
EN
by
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HAIR
on un-
eled
rope

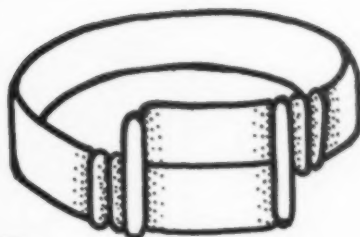


Paper
Wire





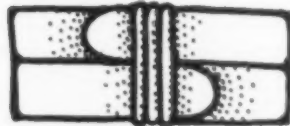
-ROMAN EPOCH BRACELET-
STANFORD MUSEUM



BRACELET



RING



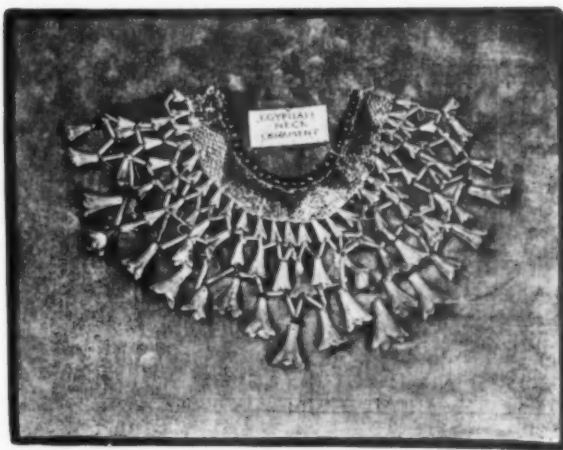
BROOCH



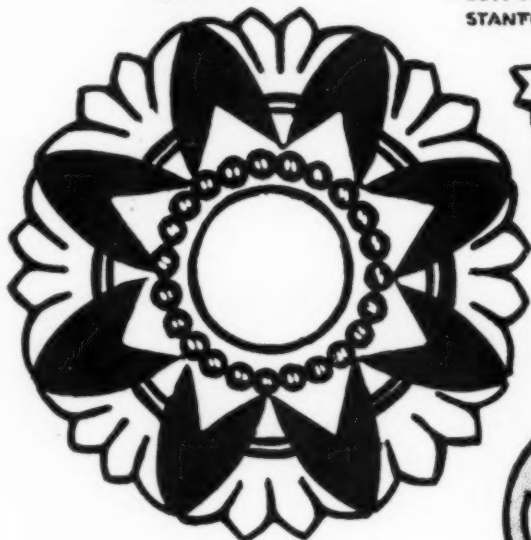
BUCKLE



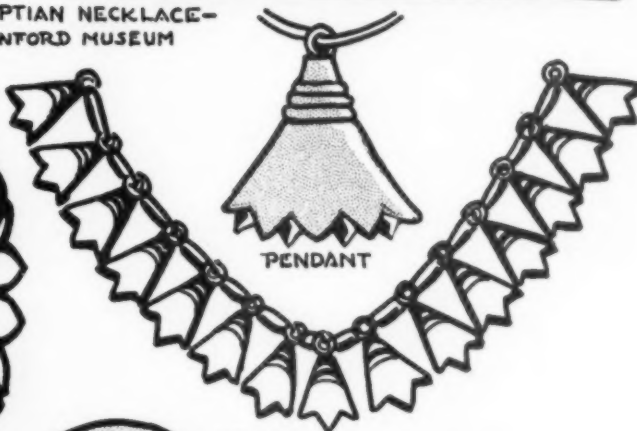
BUTTONS



-EGYPTIAN NECKLACE-
STANFORD MUSEUM



MEDALLION FOR A
JEWEL BOX COVER



PENDANT

NECKLACE



BROOCH



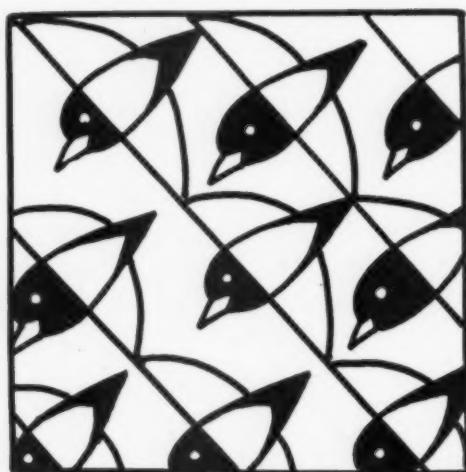
EAR-
DROPS

DESIGN
BY US



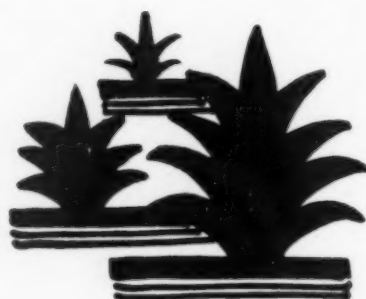
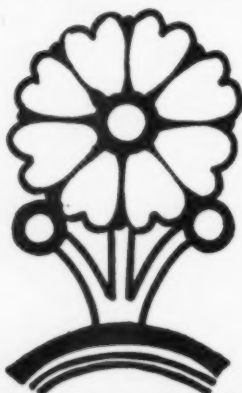
JAPANESE GOLD LACQUER BOX

STANFORD MUSEUM



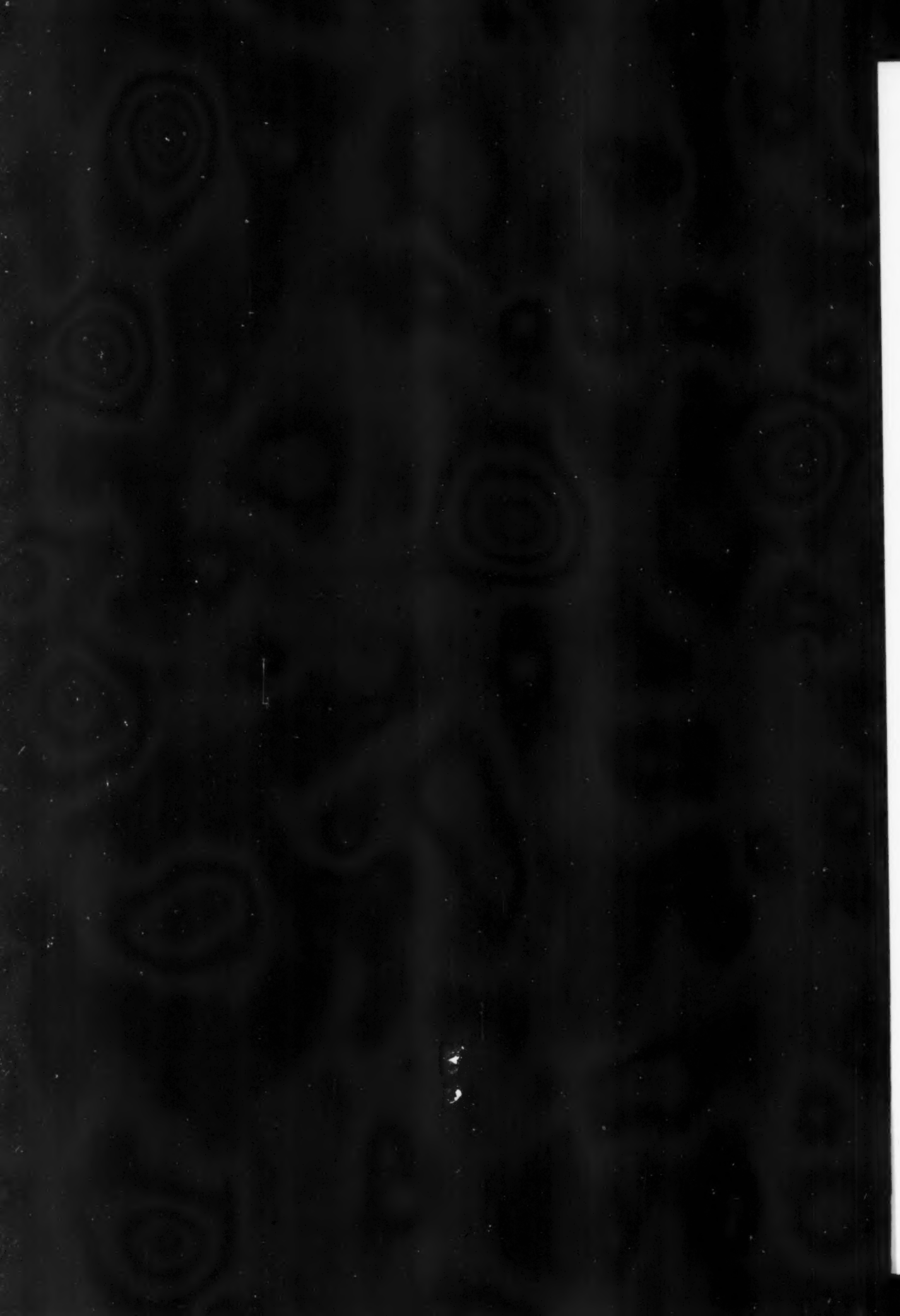
TEXTILE

DESIGNS



DESIGN MOTIFS SHOWING RESULTS OBTAINED
BY USING MUSEUM MATERIAL AS INSPIRATION.

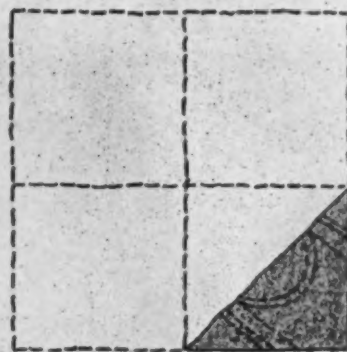
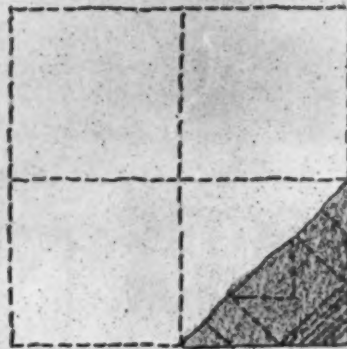
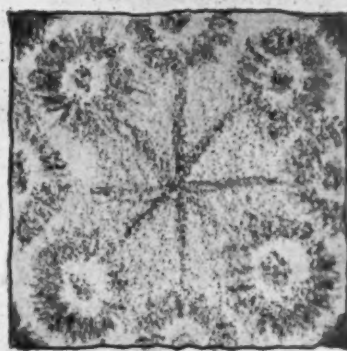
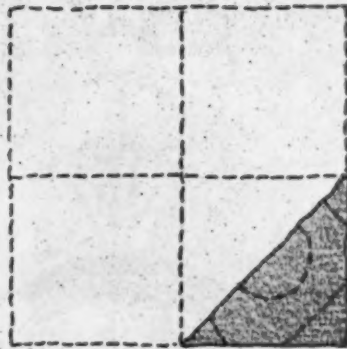
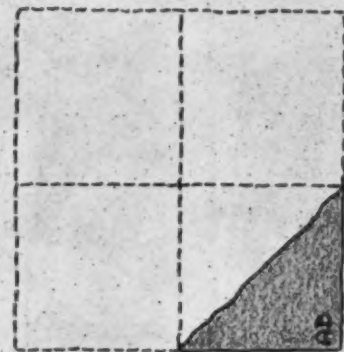
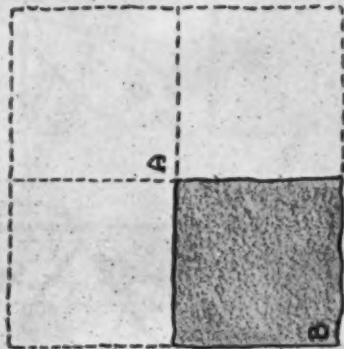
ESTHER de LEMOS



TIE-DYE-HANDKERCHIEFS

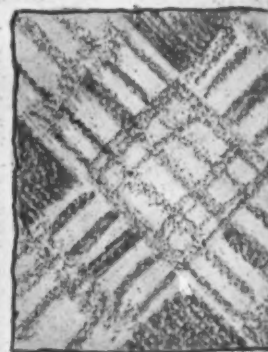
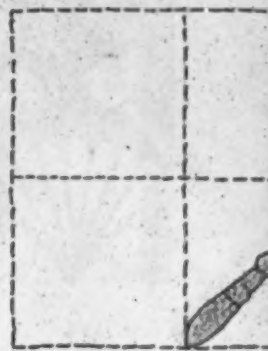


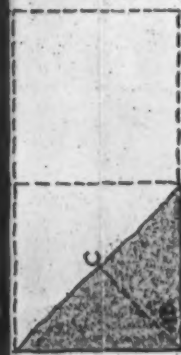
FOLD IN HALF



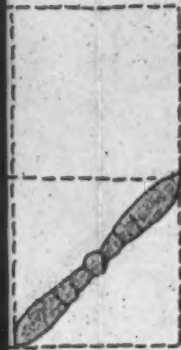
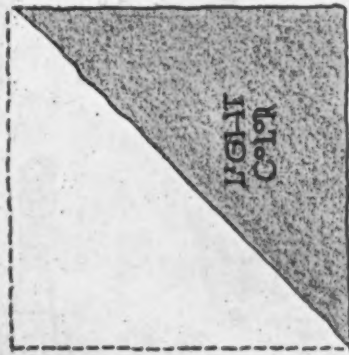
RESULT OF 70°V FOLD

VARIATIONS OF 70°V TYING, IN PLACEMENT AND AMOUNT OF STRING USED.

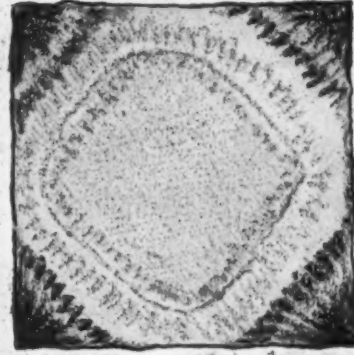
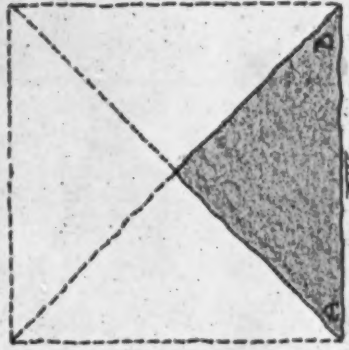




GOING BACK TO NO II
FOLD CRUS/A AS TO C
IN THE CORN AND THE
ON EITHER SIDE



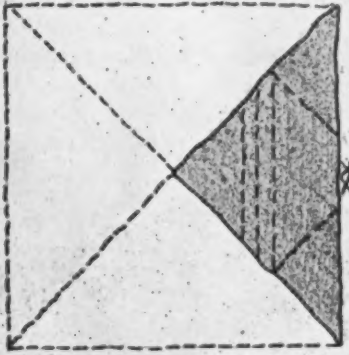
MAKE 4 MORE TIES
2 ON EACH SIDE
OF EITHER CORN
EACH 1/2" APART



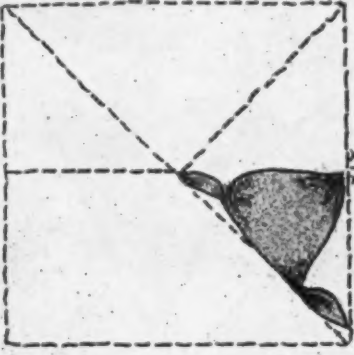
RESULT OF NO XVI



READY TO DIP



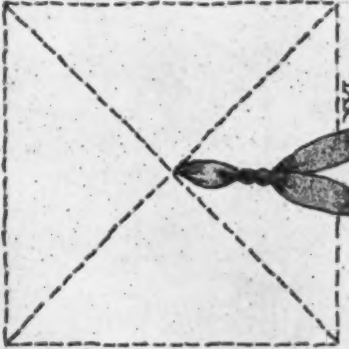
MAKE 5 TIES



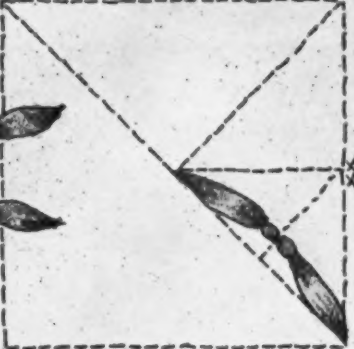
VARIATION BASED



RESULT OF NO XI



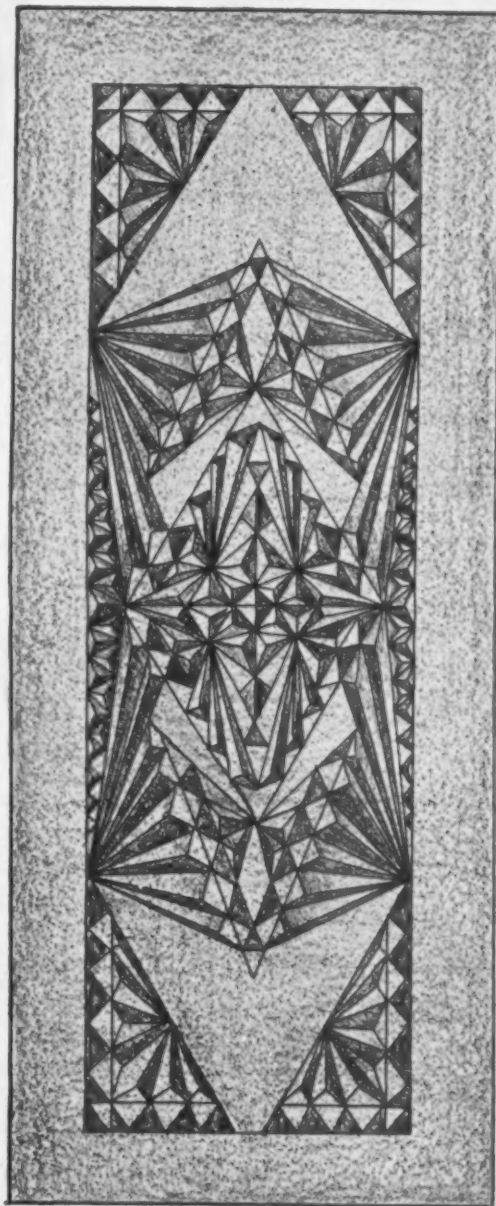
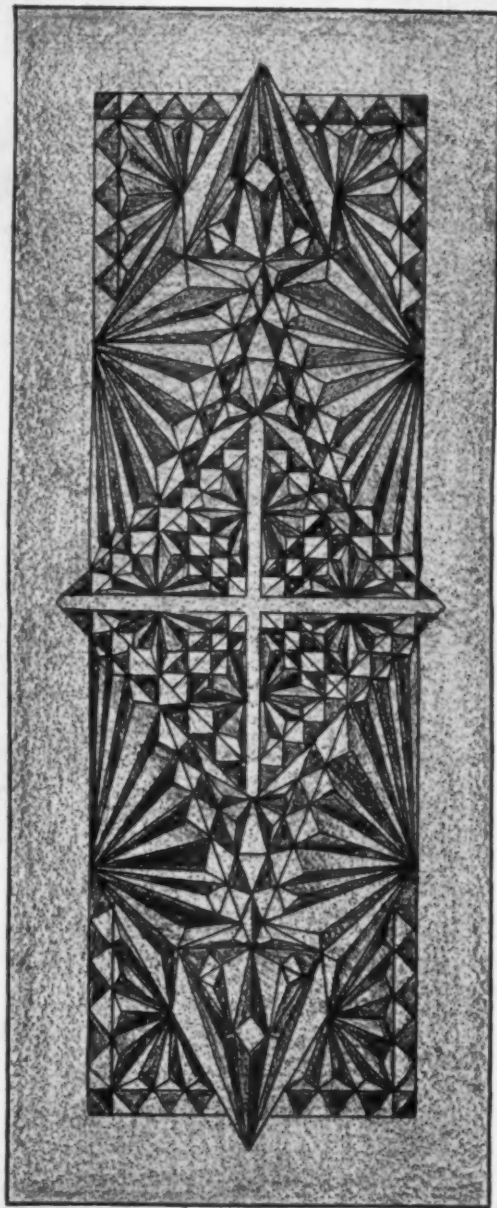
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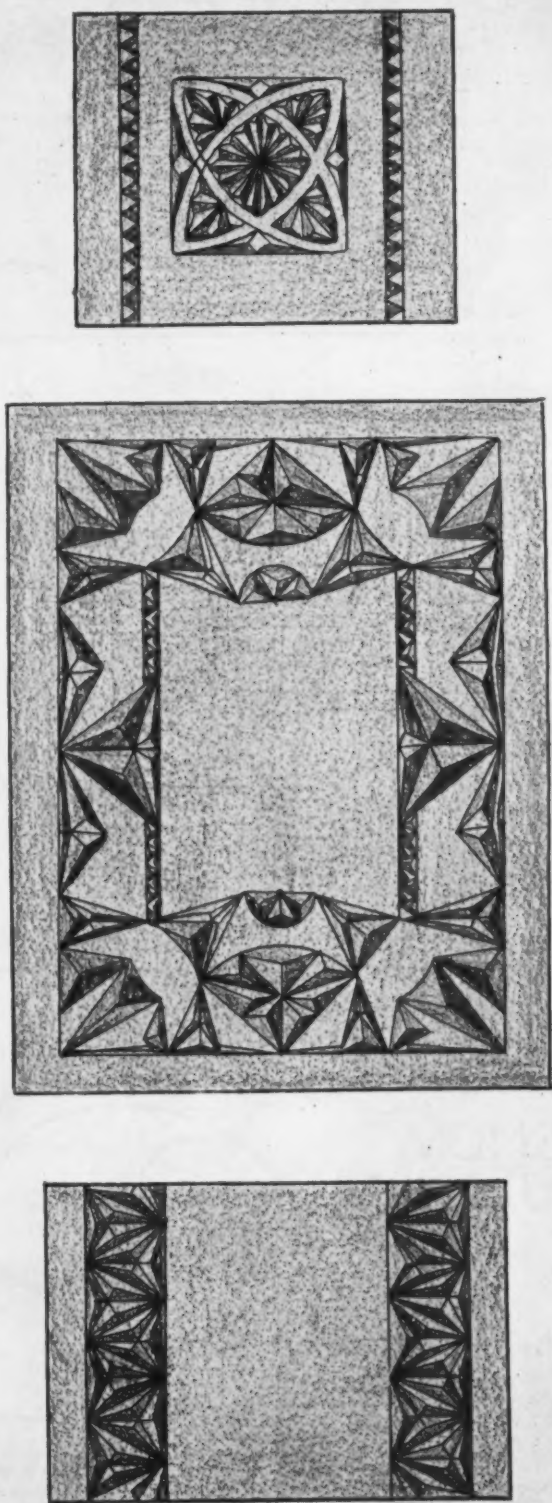


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THE MILWAUKEE ART INSTITUTE - SATURDAY EVENING CRAFT CLASS

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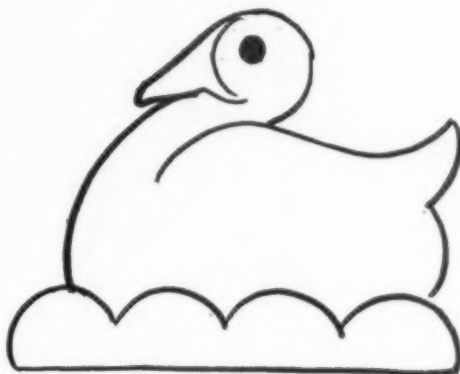




EXAMPLES OF CHIPCARVING DESIGNED AND EXECUTED BY
CHILDREN IN THE SATURDAY MORNING CRAFT CLASS AT
THE MILWAUKEE ART INSTITUTE UNDER THE DIRECTION OF
MYRTLE UHLMING



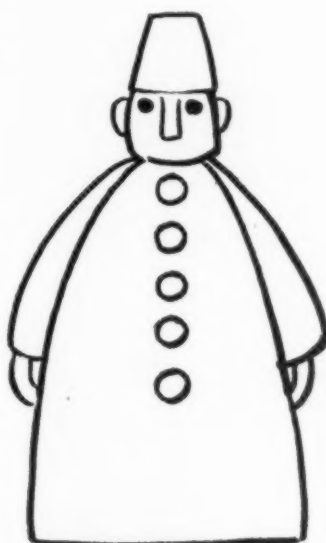
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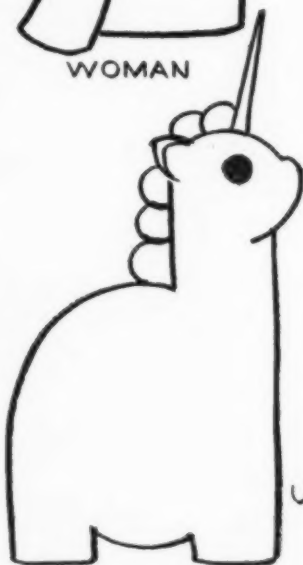
SWAN



WOMAN



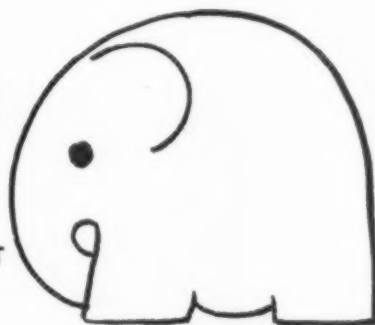
SOLDIER



UNICORN

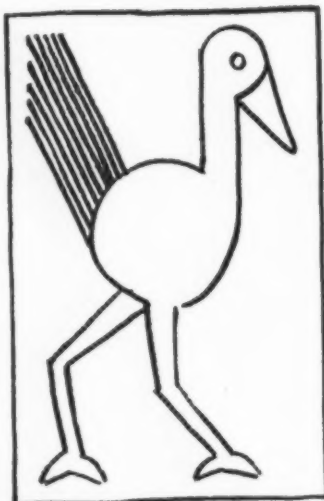
SNOW SCULPTURE

ELEPHANT

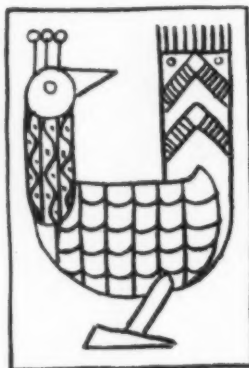


EDWARD A. BOERNER

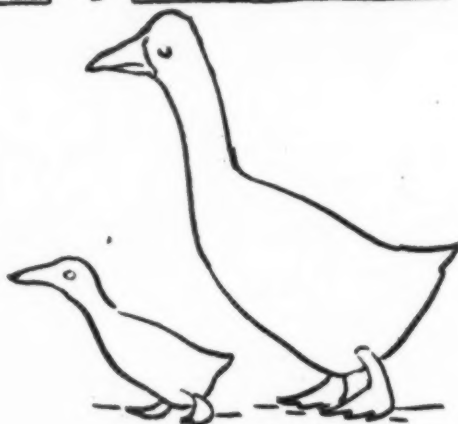
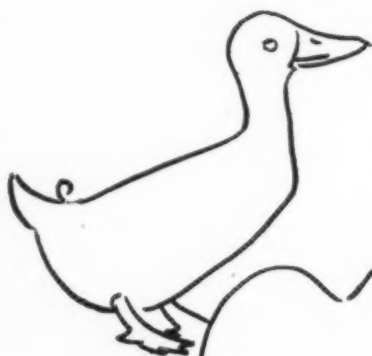
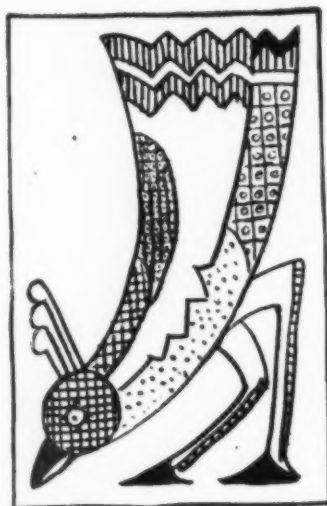
EXAMPLES OF DRAWINGS MADE BY MR. EDWARD BOERNER FOR THE STUDENTS OF THE FREE "DRAWING FOR FUN" CLASS HELD AT THE MILWAUKEE ART INSTITUTE EVERY SATURDAY FOR CHILDREN FROM GRADES 5 to 8.



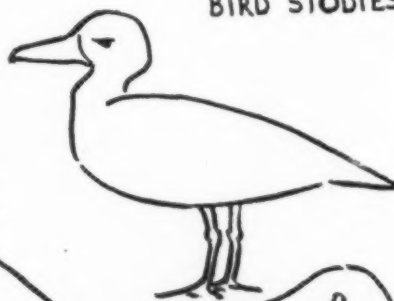
BIRDS



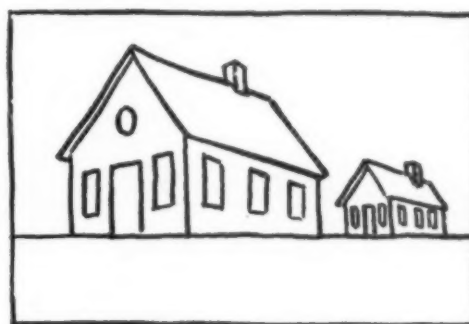
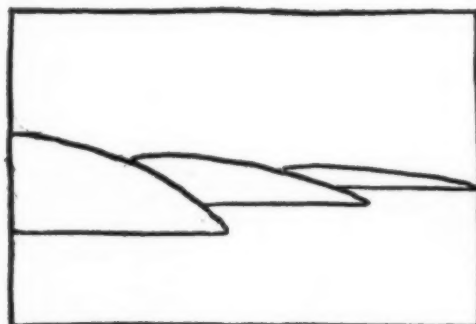
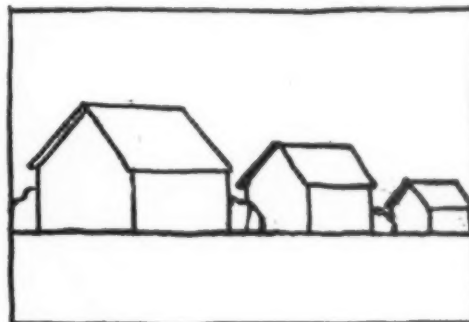
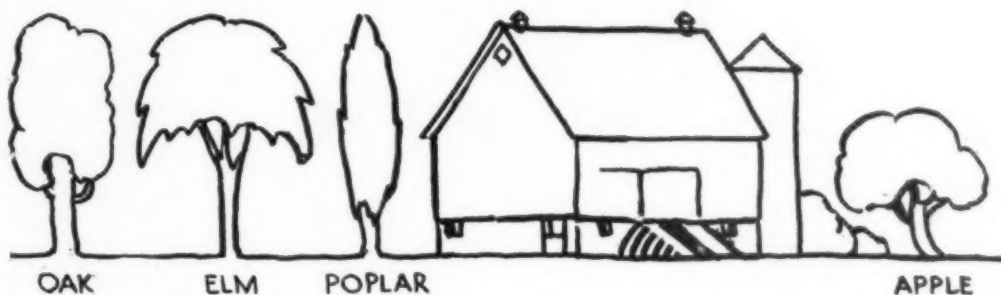
DECORATIVE BIRDS



BIRD STUDIES



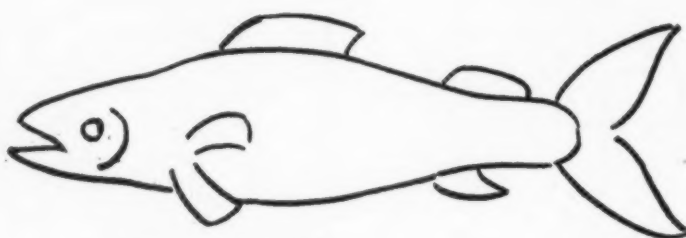
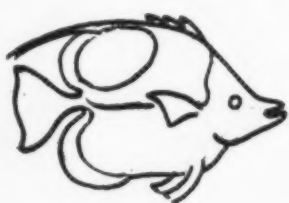
EDWARD A. GOLDSNER



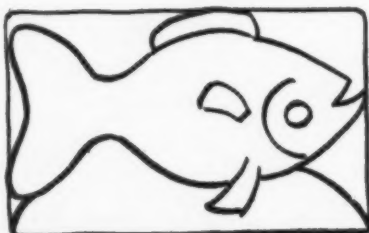
LANDSCAPE HINTS

EDWARD A. BOERNER

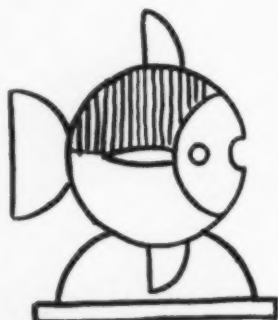
EXAMPLES OF DRAWINGS MADE BY MR. EDWARD BOERNER FOR THE STUDENTS OF THE FREE "DRAWING FOR FUN" CLASS HELD AT THE MILWAUKEE ART INSTITUTE EVERY SATURDAY FOR CHILDREN FROM GRADES 5 TO 8.



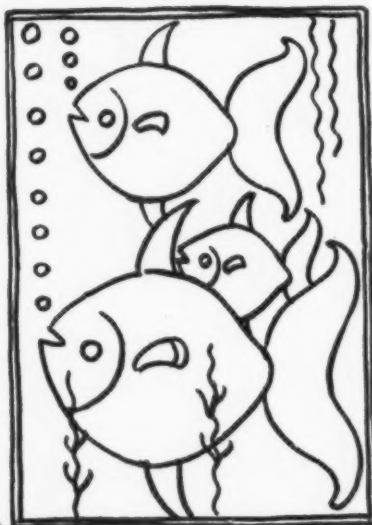
FISH STUDIES



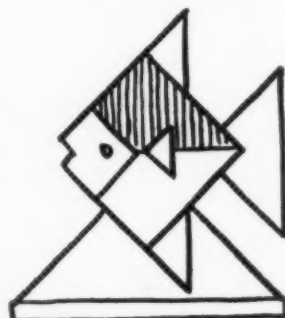
FISH IN
SOAP
PLASTER
OR
WOOD



PLY-WOOD FISH



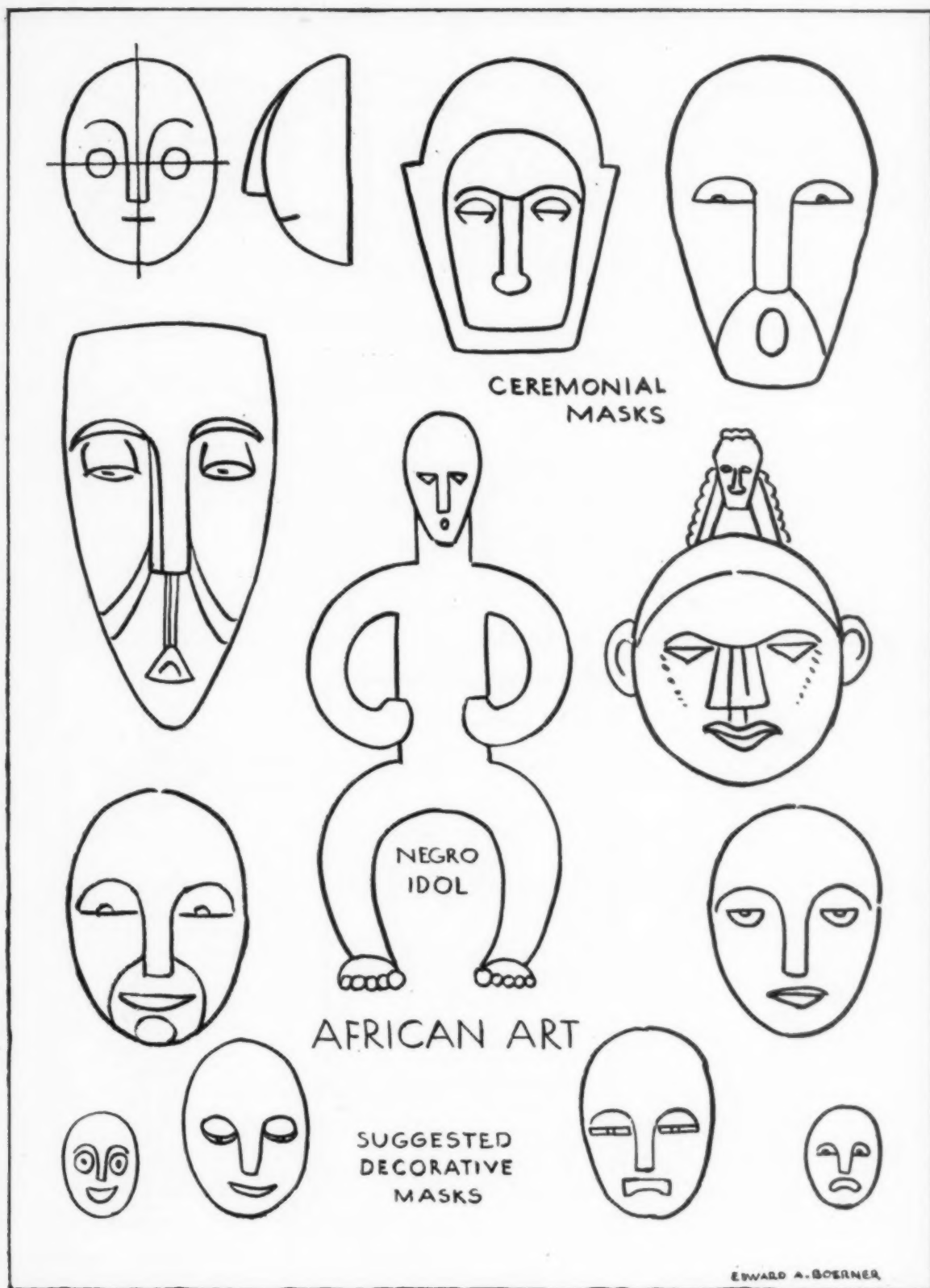
COMPOSITION
WITH FISH
FISH



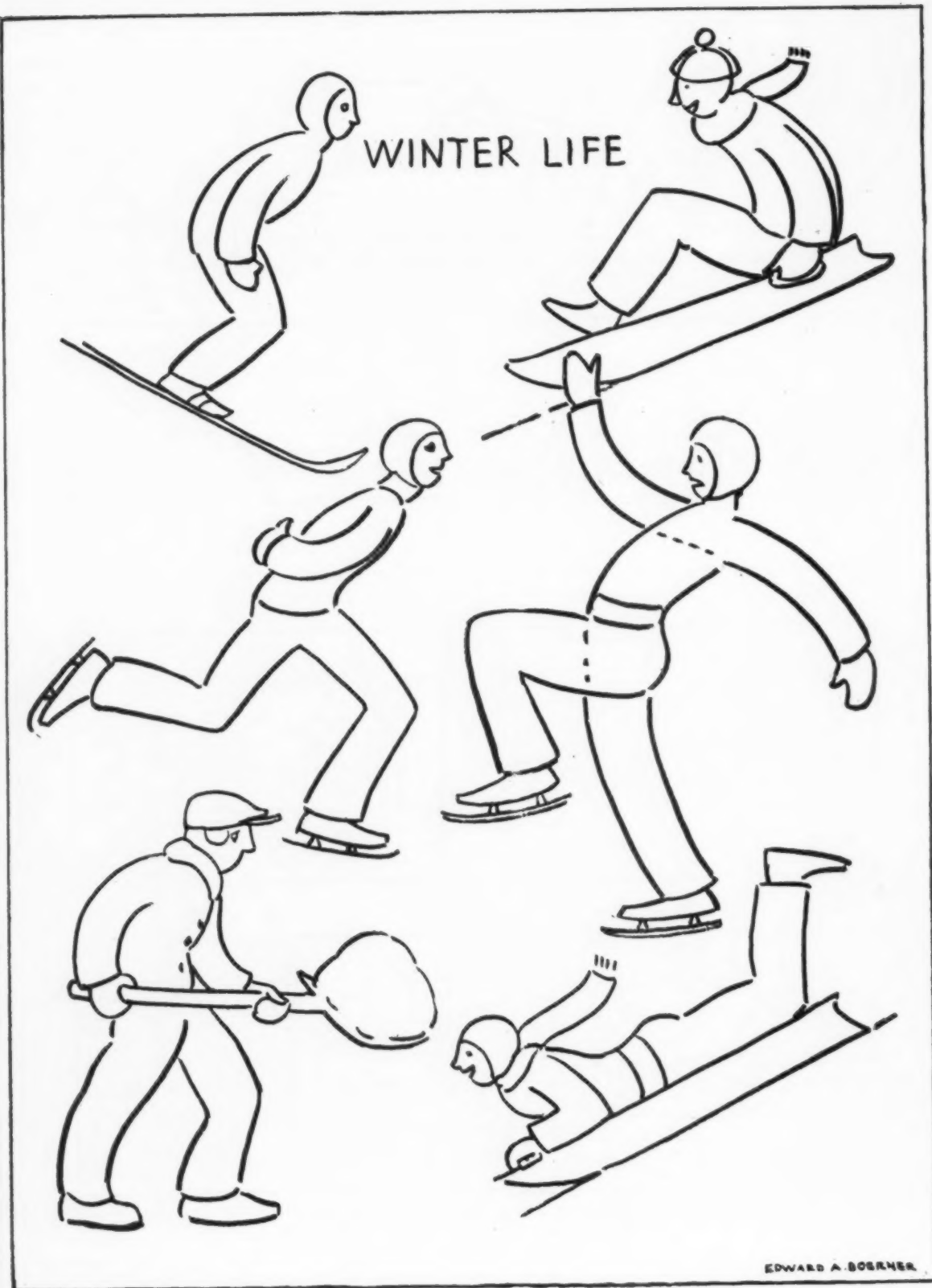
PLY-WOOD FISH



EDWARD A. BOBNER



EXAMPLES OF DRAWINGS MADE BY MR. EDWARD BOERNER FOR THE STUDENTS OF THE FREE "DRAWING FOR FUN" CLASS HELD AT THE MILWAUKEE ART INSTITUTE EVERY SATURDAY FOR CHILDREN FROM GRADES 5 to 8.



FUN



MODELING BY FIFTEEN- AND SEVENTEEN-YEAR-OLD STUDENTS AT THE WORCESTER ART MUSEUM



MODELING BY AN EIGHTEEN-YEAR-OLD STUDENT AT THE
WORCESTER ART MUSEUM, WORCESTER, MASSACHUSETTS

ART FOR LIFE

DOROTHY CRUIKSHANK

Curator of Children's Room

Worcester Art Museum, Worcester, Massachusetts

LIFE for youth today is a challenge, a thrill, and an inspiration. Any art method that is to appeal successfully to a modern child must utilize these three elements of present-day experience. The teacher who recognizes this fact, and acts upon it, can and will inculcate in the minds of her young people an appreciation of fine works of art, the recognition of beauty in nature, and a utilitarian good judgment which, together, form the basic foundations of a more abundant life.

In order to accomplish this purpose, we believe, in the Educational Department of the Worcester Museum, that a method, as such, should be accepted only for what it is worth to the individual teacher. Any method is less important than the personality of the teacher and her capacity to inspire her pupils. The methods used at the Worcester Museum are those which we have found to be the simplest and most interesting as they would be seen through the eyes of the child. They are based, first, upon the fundamental laws of growth; and second, upon the natural physical and mental development of the child. He is inspired to *grow* the design of a tree, or to *build* the design of a house or bridge; and during adolescence, to *feel* the design of a human figure in his own body as he paints it.

We believe that purity, an element of beauty in nature, and the direct and spontaneous manner evidenced in the words and actions of the young child, account for his free and direct application of the medium whether it be crayon, pencil, water color, or modeling clay. Hence, erasers and rulers are both unused and undesired by our little people.

Just as a child accepts the surroundings of his home environment, we believe that he

finds a natural pleasure in drawing a frame to encompass his picture, which should be a fine arrangement of lines and forms within the frame.

Although the element of form in art, and how to teach it comprehensibly to children, undoubtedly has been the bugbear of numberless teachers, eventual success in the solution of this problem becomes quite possible when the "seven motifs" of Adolfo Best-Maugard, as outlined in his book, "A Method for Creative Design," are utilized. Because children, like primitive men, are intrigued by definite rhythm and ritual, we believe that a formula such as this, when freely applied, seems rather to provoke than to discourage invention. With increasing years, however, the child's interests become broader, and the boundaries of early surroundings eventually are broken by adolescence. Then it is that our young person



PAINTING OF SAINT AGNES BY LIPPO MEMMI, IN THE COLLECTION OF THE WORCESTER ART MUSEUM

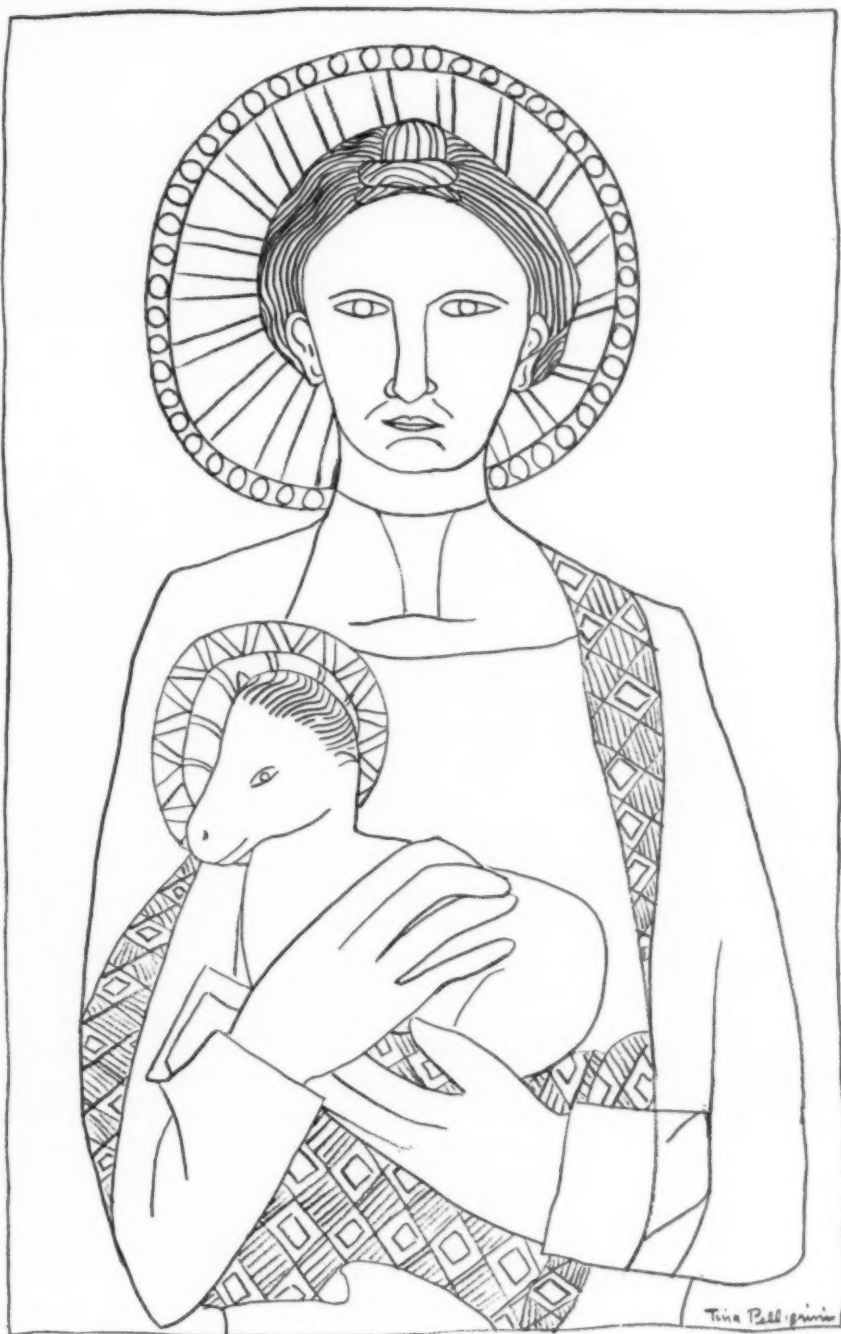
School Arts, October 1936

gradually discards both the frame and the alphabet of line motifs which have formed the basis of his earlier training in design.

We find that as a child desires and understands a playmate whose age is near his own, just so he embraces an art which is young in its era and consequently simple in its form.

So our children are continually discovering in primitive art, exciting examples of birds, animals, buildings and people; and in the best art of today, machines and other scientific subject-matter identical with that encountered in their daily experiences.

(Continued on page 9-a)



DRAWING FROM THE PAINTING OF SAINT AGNES, BY A SIXTEEN-YEAR-OLD STUDENT AT THE WORCESTER ART MUSEUM. BY LACK OF INSISTENCE UPON LITERAL INTERPRETATION THE CHILD'S INNATE SENSE OF DESIGN IS GIVEN PLAY

MUSEUM OF THE CITY OF NEW YORK

FILENE G. BARLOW, *Department of Education*

THE Museum of the City of New York is not only an historical museum, but is sociological in nature as well. The desire of the museum authorities is to arouse the public's interest in the history and development of the City of New York in such a way that this interest will develop a civic pride and will urge each citizen to do his or her part, however small, in the evolution and life of the city.

It is with the young citizens that the Department of Education at the museum is able to accomplish most.

SCHOOL CLASSES AND GUIDE SERVICE

Boys and girls, if given the opportunity, are eager for knowledge and new experiences. As these young people are made conscious of the past and of the marvelous growth and development of the city which is their home, they acquire a sense of responsibility and a desire to participate in its affairs. This healthful ambition, once it is established, stays with them through life.

At the museum we are not troubled with having to teach history but in keeping the children from trying to learn too much at one time. We feel that an hour of history at a time is sufficient but many of the children do not realize how quickly that hour passes. We feel that it is better for the children to have a clear idea of one period at a time than a jumbled idea of several.

When a class, whose teacher has made previous arrangements, arrives at the museum, it is taken to the fourth floor where the Department of Education is located. In the small auditorium on this floor the class is given a lantern-slide lecture of ten or fifteen minutes' duration. This talk more or

less prepares the class for what it is going to see in the galleries and arouses its curiosity and interest. These talks are closely correlated with the course of study in the schools. Naturally, they vary with each class. For instance, in the case of a fourth-grade class, we tell something of the life of the early inhabitants of New York—the Indians and how they made their round bark lodges—the Dutch and how they built a second Amsterdam, calling it New Amsterdam, and what the English did when they came. The several changes of government brought about changes in the city seal. Few people know what parts of our seal today were in the early Dutch and English seals. The children follow their development with interest.

After this preliminary talk, we divide the class into small groups. Each group has its own guide and goes down into the galleries of the museum. We show fourth-grade classes the model of the Indian village which used to be located on Spuyten Duyvil creek in what is Inwood Park today. We explain to them the uses of some Indian stone implements, and tell them of Henry Hudson and the "Half Moon," Peter Minuet trading with the Indians, the village of New Amsterdam and the paving of one of its streets and, finally, Peter Stuyvesant and his surrender to the English.

Besides having these talks, which are closely correlated to the school work, we have others such as the "Development of New York as a Shipping Center"; the "History of Fire Fighting and Water Supply"; and the "Story of Land Transportation." Often a class with a certain project in mind, such as the modeling of colonial houses, will come to us for a lantern-slide talk and to sketch models of historic houses.

Since we divide classes into such small groups when they go to see various exhibits, we need additional people, other than staff members, to act as guides. For leaders of some of these groups we have students who are taking, or who have completed, our college course in "Museum Methods and Practice in Social Studies." This course is given for teachers, prospective teachers and



JUNIOR MUSEUM GROUP CLAY MODELING AT THE MUSEUM OF THE CITY OF NEW YORK



JUNIOR MUSEUM WITH THE COMPLETED MODEL OF NEW AMSTERDAM ACCORDING TO THE COSTELLO PLAN. MUSEUM OF THE CITY OF NEW YORK

other people interested in museum work. The course may be roughly divided into three parts: first, research for the interpretation of the exhibits; second, preparation or instruction in visual illustration; and third, practice in explaining exhibits to both children and adults and in conducting trips to historic and other points of interest in the city. A certificate is granted after this course has been satisfactorily completed and credit is given by the Board of Education and the Board of Higher Education.

JUNIOR MUSEUM OF THE CITY OF NEW YORK

An important activity is our Junior Museum, made up of children of the neighborhood. Its aim is to provide these children with the hidden resources, so to speak, which the Department of Education has to offer. These include modeling in clay, doing jigsaw puzzles which deal with New York, old and new, listening to stories of New York City supplemented by lantern slides, and playing museum games.

The children are divided into two groups in the beginning of the year. One group comes on Saturday morning from 10.00 to 12.00 o'clock. The second on Saturday afternoon from 2.00 to 4.00 o'clock.

Each child has a badge on which is printed his name and to which group he belongs, so that he may have access to the fourth floor at the specified time.

The morning group is subdivided into three parts; one is assigned to the jigsaw puzzles. In this group, each child has his own table, name card, and puzzle. Each puzzle comes equipped with a card, on one side of which is a story about the particular puzzle and on the other side five or six questions which he must answer to show that he fully comprehends the story.

If the questions are answered to the satisfaction of the teacher in charge, a star is given him on a large board which holds the names of all the children in the puzzle class.

Another group is sent down to the museum proper to play at museum games. We have a number of such games and they help to

clarify details on the various models and really teach the children to observe keenly and fix events securely in their minds. These games are based on special exhibits in the museum related to the history of the City of New York.

The third group is assigned to modeling. At the present time, this group is engaged in building the city of New Amsterdam in miniature after the Costello Plan which can be found in the North Gallery on the first floor of the museum. The outline of the plan was sketched on a large piece of "beaver board," and then this board was divided into squares and numbered. Each boy is given such a square on which he puts those houses, gardens and canals which he, from observation of the large plan, knows belong on this particular part of the city.

It is surprising to notice the keenness of perception of these children—for each one's square is an accurate replica of that section of the larger plan. When the plaster part of the block is finished, it is painted in water colors. There are lovely blue rivers and canals, vivid green grass, varied colored gardens, grand Spanish tile roofs and brown thatched houses. The colors are used lavishly and yet effectively.

The squares, completed, are then put together on a large table, thus forming the City of New York in Peter Stuyvesant's time.

After three weeks, the games and puzzle groups exchange places and at the end of seven weeks, those who were working with clay are playing at museum games and doing jigsaw puzzles while the other two groups are modeling.

The "B" section, which comes on Saturday afternoon is a group of older boys—those who have been in the Junior Museum Club since its beginning. These boys have played museum games, have worked out many jigsaw puzzles and have built a model of our own New York City in 1660.

This year, they have been working with modeling wax. Some are engaged in sculpting the various seals of New York which

(Continued on page 9-a)

OPPORTUNITIES AT THE METROPOLITAN MUSEUM OF ART

HUGER ELLIOTT

Director of Educational Work

ALTHOUGH the child in the museum is primarily the theme of this article, a brief statement concerning what the Metropolitan Museum of Art offers the teacher as an adult visitor should first be given.

The service for adults is of two kinds: announced free gallery talks and lectures, and guidance given by appointment. For the latter a small fee is asked of everyone except members of the museum and teachers and classes of the public schools of the City of New York.

In the year from June 1935, to May 1936, 539 free talks and lectures were announced. Of these, sixty-five were given by invited speakers, the rest by the staffs of the Department of Educational Work and Industrial Relations.

Two types of lectures that were offered should have a special interest for the readers of *THE SCHOOL ARTS MAGAZINE*. One was a group of courses given in the Department of Industrial Relations under the general title "Study Hours on Color and Design." In these lectures and gallery talks the elements of design and of color were analyzed; illustrative material from the museum collections was brought into the classroom and the principles there demonstrated rediscovered, or examined anew in other objects in later gallery talks. While these lectures were open to the public, the courses were of particular interest to designers, craftsmen, artisans, manufacturers, retailers, and stylists.

The second group comprised seven 30-hour lecture courses planned primarily for teachers of the public schools of the city; both of the above-mentioned departments took part in this offering. Credit for these was given

by the city colleges; Columbia University and New York University also gave credit for two of the courses.

These lectures, dealing with various aspects of the arts and with problems of color and design, gave those attending not only analyses of social backgrounds and of aesthetic content, with suggestions as to practical application in the classroom, but also a familiarity with the collections of the museum. Thus the teacher was led to regard the museum as a storehouse of illustrative material with which to enrich her teaching.

Classes from the schools of the city are always given free admission on Mondays and Fridays, which are pay days, and classes from the public schools of the city are at all times given free guidance by the eight instructors in the Department of Educational Work. Certain groups of talks for children from public or private schools are announced in advance: others are given on request. During the year from June 1935, to May 1936, 19,532 attended these talks.

The announced talks in 1935-1936 were of two kinds: those given on Saturday and Sunday afternoons, to which the children came individually; those offered for the public schools during school hours, when they came by classes with their teachers. In both cases illustrated talks were given in a classroom, followed by a visit to one or another section of the museum.

Since the audiences in the Saturday and Sunday series varied greatly in age, the interest was focused on the story of some historic or legendary personage. Before the group went into the galleries mimeographed sheets were given the children. These bore a few questions planned to lead the child to look intelligently at certain objects, with space left for drawing, pencils and squares of stiff cardboard being issued with sheets.

The group of talks offered during school hours was definitely linked to the work of elementary school classes from the third through the eighth grade. The subjects chosen were those that are fully illustrated by the collections in the museum: daily life



SPONGE RUBBER PUPPETS FOR THE PLAY "SHEN OF THE SEA," BY STUDENTS IN THE METROPOLITAN MUSEUM OF ART SATURDAY MORNING CLASS IN DESIGN

in Egypt, Greece, and Rome, classic myths, medieval legends and tournaments, life in the Far East, in Colonial days, and so on. For grades three and four, talks were planned to arouse the child's interest in paintings of various types. In certain cases mimeographed lists of objects to be noted in the galleries were distributed.

During the school year large numbers of classes from both private and public schools visit the museum by appointment to study

one or another collection under the guidance of the instructors. When the request for an appointment is received, the teacher is asked to fill out in advance a brief questionnaire, that the instructor will know what preparation the class has had so that the hour's survey of the galleries will be linked as closely as possible to classroom work. Classes in history, literature, and the social studies find the collections a never-failing source of

(Continued on page 11-a)



ABOVE—TRANSPARENT PUPPETS FOR "THE SHIPWRECKED SAILOR," A PLAY ADAPTED FROM AN EGYPTIAN STORY OF THE XII DYNASTY, BY STUDENTS OF THE METROPOLITAN MUSEUM SATURDAY MORNING DESIGN CLASS. BELOW—RELIEF CARVING IN PLASTER, ADAPTED FROM CYPRIOTE SARCOPHAGUS BY THE SAME CLASS

ART MUSEUM WORK WITH CHILDREN

THOMAS MUNRO, *Curator of Education*

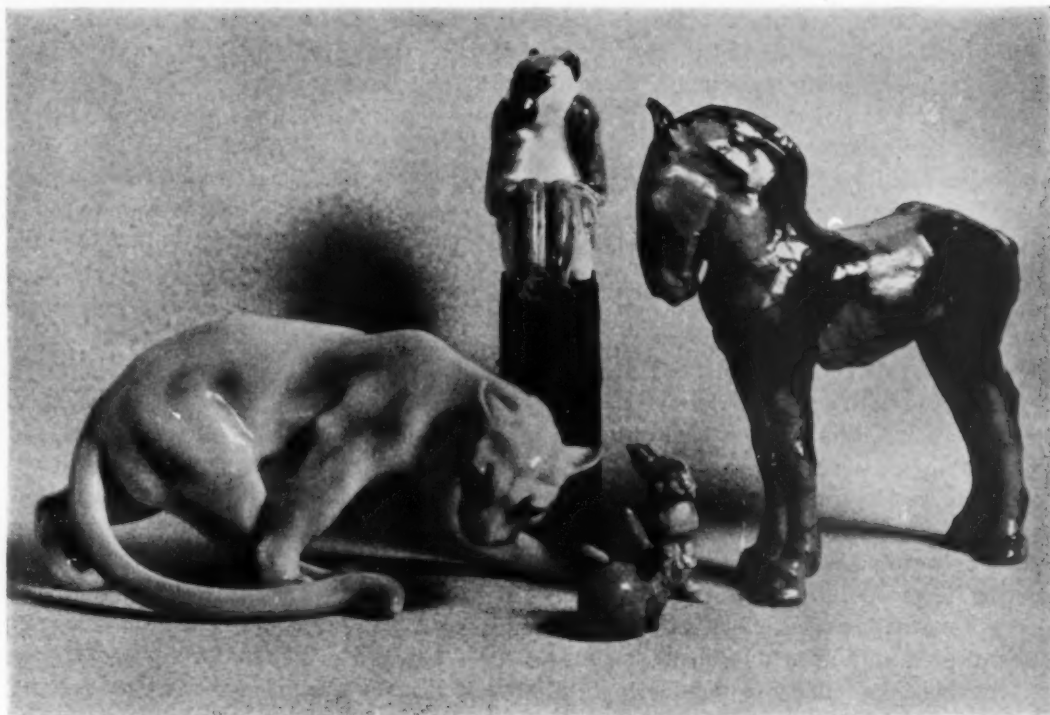
Cleveland Museum of Art, Cleveland, Ohio

WHAT is an art museum? It is generally understood to be a large public building, devoted to showing extensive and important collections of works of art, especially original paintings and sculpture, fine porcelains and textiles. But many of the functions of a museum can be carried out on a much smaller scale. Every school and library can at not great expense have its own small museum of art and handicrafts as well as of natural science. It may consist, at first, of nothing more than a single glass case full of curios, or a corridor hung with framed prints and photographs. It may contain no original works of art at all—only inexpensive reproductions, in the form of color prints and casts. These are now made in a quality enormously higher than anything available fifteen years ago, and in a variety sufficient to bring a fair sampling of the world's art treasures home to the remotest small community. Perhaps the town museum is nothing more than a vacant room in the city hall or community center. Yet it can be kept perpetually filled with traveling loan exhibits of excellent originals. So far, these loan exhibits have been mainly for adults, though of some value to children as well; but now discussion is turning to the advisability of circulating exhibits especially for children.

Certain large public school systems, particularly in St. Louis and Cleveland, have developed their own "educational museums," or circulating collections of visual material. In Cleveland, the public school lending collection stresses other fields than art, and the task of supplying illustrative material for art work is carried on by the art museum. The latter, though a private

institution, circulates thousands of art objects free of charge throughout the schools and libraries. Its supervisor, Mrs. Ruth Ruggles, is under constant demand for more exhibits than she can possibly supply. As far as the masses of Cleveland children are concerned, this lending collection is one of the most important parts of the art museum. It is often hard for distant schools to bring classes of children to the museum. So there is a strong call for us to "bring the museum to the schools." This we do through keeping about two hundred glass cases, in nearly as many buildings, filled with frequently changed exhibits of small art objects, handicrafts, prints and paintings, originals and reproductions. These are, of course, chosen and arranged with special reference to the needs and interests of children. Most of them serve to illustrate historical periods in social studies, and principles of design which are taught in the art class. They can be seen at leisure in the schools, usually in a corridor or reading room, where they can be studied carefully by the classes most concerned, and more casually enjoyed by all the rest of the school. At the same time, the art museum library circulates its own lending collection of thirty-five thousand lantern slides, and of large color prints which can be placed in easily opened frames. All these facts indicate that we are now developing a more flexible idea of what a museum is and how it works.

There are several basic factors which determine the amount of pleasure and profit which children will receive from an art collection. In the first place, *what kinds of art does the museum possess?* It goes without saying that children's tastes have been almost wholly ignored in the art museum of the past. It has been assumed¹ that all good art is adult art, and that if children cannot appreciate adult art they should stay away from the museum. Is not so-called children's art usually just bad art, consisting of sentimental and tritely pretty magazine illustrations? There is some truth in these arguments. Certainly with proper methods of instruction, and sometimes best of all with



OBJECTS IN THE LENDING COLLECTION OF THE CLEVELAND MUSEUM OF ART

no instruction, children can enjoy and appreciate great adult art—not for its more profound and difficult aspects, but for its more obvious, simple and easily understandable ones. At first they may enjoy only the bright colors, or a pretty child or animal somewhere in the picture; but with each successive year they may learn to see more deeply into the same picture, grasping ever more fully its complexities of design and cultural significance.

Nevertheless, certain kinds of art are much more easily and completely enjoyed by children than other kinds. They present simple story situations, familiar objects, types of person, animal and fairy-tale creatures which the child can understand, and they do so in art forms which are simple, direct and vivacious. There is also art which touches directly on the interests of upper age-levels in childhood and adolescence, such as machinery, exciting adventure and romance. Such “art for children” may or may not have been expressly so created. It may have been created for adults of an earlier

and simpler time. Yet we must not make the mistake of thinking that all primitive art is suitable for children; much of it is far too complex and remote from the mind of the modern child. Certainly, art for children does not have to be inferior art, or restricted to the sugary diet of children’s magazine illustrations. It can be chosen not merely from the standpoint of what children like and prefer at first sight, but of what they can learn to like through effort, and of what will help to develop their powers of appreciation. The problem of making a specific selection of art for children of different ages and temperaments is one that bristles with difficulties, psychological, moral and educational. In the meantime, let us see how much of the adult art in the main museum galleries children can grasp and enjoy, and let us have somewhere else, a gallery or two entirely for their benefit.

Whatever kinds of art we exhibit, we shall have to pay more consideration in future to the problem of *how they can best be exhibited* from the children’s standpoint. Most mu-

seum directors and curators in the past had very little of the showman in their makeup. Even from the adult standpoint, museum galleries have too often been dark, crowded and jumbled in arrangement, hence quickly confusing and fatiguing. If these faults confuse and tire an adult, how much more quickly will they do so for a child! Children like to handle things, to turn them over and look at them from all sides; and if this cannot be done with precious rarities, then other things should be provided, less precious but endowed with some aesthetic quality.

Above all, children are depressed and repelled by the atmosphere of chill formality which pervades most museums—the vast marble halls, and the intimidating guards, quick to reprove a hearty laugh or an exploring finger. Such environmental influences have a powerful effect on children's enjoyment of any museum object, and may far outweigh the quality of the object itself. So far as possible, children should be able to see, handle and use art objects under comfortable, informal and happy conditions. This is next to impossible in the main museum galleries, although some small steps in that direction can certainly be made. The situation points again to the desirability of having special museum rooms for children, and inexpensive objects which they can experience at close range, in addition to the main galleries where they must be on best behavior.

We come now to the question of *how museum objects should be presented to children by their guides and teachers*. Here again there is an old way and a new. The old way, and the easiest for a mentally lazy teacher, was a quick "general tour" of the whole building, in which a docile class was rapidly paraded through a tiring and bewildering series of galleries. Along with this went the heavy informational lecture, replete with names and dates, with abstract principles and dogmatic evaluations. There was little value and much danger in such museum teaching. It ran the risk of destroying forever the child's delight in art. Every child should be free to wander by himself at times, and to

come as often as he wants outside of school hours. But if a few simple principles are observed, museum guidance also can be a source of real pleasure and benefit to the child.

Above all, he should not be made to see too much in one visit. One or two rooms may well be enough for intensive study on a single trip, and the rest of the time may best be left to free rambling. Straightahead informational lecturing should be reduced to a minimum. The function of a museum guide or instructor, it seems to me, is primarily to *point out*—to call attention to certain important (though perhaps small and inconspicuous) objects and details which might otherwise be missed. Certainly, information may be of value in appreciating art, whether it concerns historical associations or the processes and principles of art. But a very few words will satisfy the child's curiosity as to what a thing is, what it was used for and when it was made, or whom it represents. After that, he should be allowed to use his eyes. If no time at all is available in school for advance preparation, it may be necessary to spend a little time in the gallery on really essential background material. But otherwise, the time for learning facts about art is *before* and *after* the museum visit, not *during* it.

In order that a brief museum visit should be devoted as completely as possible to actual selective looking, that visit should in the first place be prepared for and motivated by previous class discussion. Thus interest may be aroused and necessary facts acquired. A "follow-up" discussion, on some day a little later, can lead continuously into new studies, which memories of the visual experience will help to vitalize.

Needless to say, such thorough co-ordination between museum and schoolwork requires much conference between the school teacher and the museum staff. It means that the school teacher and a museum staff member should sit down together before the beginning of the school year, go over the course of study for the ensuing months, and

(Continued on page 12-a)



Courtesy City Art Museum, St. Louis

CHILDREN ARRIVING IN ADVANCE OF THE STORY HOURS ON SATURDAY AFTERNOONS AT THE CITY ART MUSEUM OF ST. LOUIS ARE ORGANIZED INTO GROUPS FOR DRAWING AND GAMES

EDUCATIONAL WORK OF THE CITY ART MUSEUM OF ST. LOUIS

MARY POWELL, *Supervisor of Education*

MUSEUMS have considered the need of art experiences for children and have developed educational activities designed especially for children. They do not compete with the formal teaching plans of art schools or public schools but include both school and playtime features under the direction of a staff of museum instructors. The purpose is to develop in the child increased sensitivity and bring him into friendly and intimate contact with actual works of art.

The visit of a school class to the City Art Museum of St. Louis is so conducted that curiosity is awakened regarding the form

under discussion. The particular example is considered not as inert material but as an actual part of the history, geography, social science or literature lesson which he already knows or is about to experience, the trip to the museum thus becoming not only a pleasant outing but an informal extension of classroom work and a part of the pupil's visual training. The museum collection is, therefore, a constant source of information for classes from schools and practically all visits from elementary and secondary schools are related more or less closely to school studies. Children are brought to see in this manner American Indian, Colonial, Egyptian, Greek, Chinese and Japanese objects. By way of introduction to a building and collection of value to the community, classes are often taken on a general tour through the galleries. Art classes come for so-called picture study and for observation of sculpture and the crafts. History classes come for more specific and tangible backgrounds from medieval to modern times. Social science classes for the study of processes and materials in relation to time and place, and art history classes wish to employ museum objects as illustrations of period and styles

and the fundamental principles of design.

Since it is the constant endeavor of the St. Louis Museum in all its activities to make itself of ever greater use to the community as a source of interest and pleasure, it is necessary that class visits to the museum be enjoyed. It is only through enjoyment of things of beauty that they become truly significant. Children delight in taking an active part in whatever concerns them, so if their gallery visit becomes an individual and personal adventure their pleasure and gain are doubled. A method has been devised, therefore, which sets aside the customary lecture about museum objects in favor of asking the youthful audience a series of questions, the answers to which each child may find for himself by thoughtful observation of the things around him. Experiences and relationships familiar to the child aid him in understanding that which is seen and a foundation is built for individual and independent growth. No preparatory material is sent to the teachers before the visit to the galleries. The interest and value of the visit depend largely upon the instructor's ability to connect the objects with the known experience and information of the child.

The museum is constantly visited by children after school and on school holidays. To make these visits to the museum more constructive, playtime activities which take the form of drawing, game and story hour groups have been organized. Children are naturally observant but their observation is capable of sympathetic and intelligent direction. This the educational department endeavors to furnish. Every effort is made to avoid allowing interest to lag so that each new thing may be approached with eagerness and freshness. The story form is used to lead and concentrate the children's imagination. As the lecture is the method of exposition familiar to the adult, so the story is the accustomed path for the child. No purpose is served by entertaining children who come to the museum with an hour of mere storytelling, but through the story an understandable background is built up and attention concentrated upon the object and its

qualities. The story is simply a means to an end and not an end in itself. Often the story is not even completely told but just enough narrated to engage the attention of the children when the emphasis then changes to the work of art upon which observation and thought are centered. Stories are selected with care from the best of children's literature, often with the co-operation of the Children's Department of the Public Library. The quickest response usually results from the stories with which children are most familiar. Objects which are themes for the story are displayed whenever possible before the children and they are encouraged to use their own eyes to discover the meaning of form, line, color and design whether in painting, sculpture, prints, stained glass, armor or furniture. The children are not told what to see but they are asked what they see. From this it can readily be seen that the method of approach on the part of the instructor should be flexible, as objects of different character require varying treatment. The approach is frequently of necessity experimental. One instructor usually carries on this work from October to May but in the summer vacation months story hours are conducted by different staff members so that children of different ages may select the series that appeals to their special interests.

The story hours are supplemented by groups for drawing and games. These appeal to children of all ages for they provide an outlet for youthful energy and love of "doing things." Also they have proved a means by which older boys and girls are kept in touch with the museum at an age when it seems customary for the school curricula to forego any association with art.

Games based on the museum's collections are very popular. They are planned to make children familiar with the galleries and their contents; to give them power to distinguish between the various materials of art expression; to train them in the recognition of color and to give them an opportunity to become familiar with the vocabulary of art.

Recently these activities have been expanded to include older boys and girls of high school and college age. Young people of this age respond to talks on personal achievements of individuals and practical accomplishments. Subjects for a series of talks for this group are "Artists and Craftsmen." It has met with gratifying success. Drawing and game groups have been planned for these groups also.

Besides these activities there are frequent opportunities through the year of work with underprivileged and physically handicapped children. For the underprivileged the work is especially difficult since all vocabulary must be of the simplest and objects selected for consideration must be related to their limited experience. Groups of crippled children, the blind and the deaf also require special consideration and method.

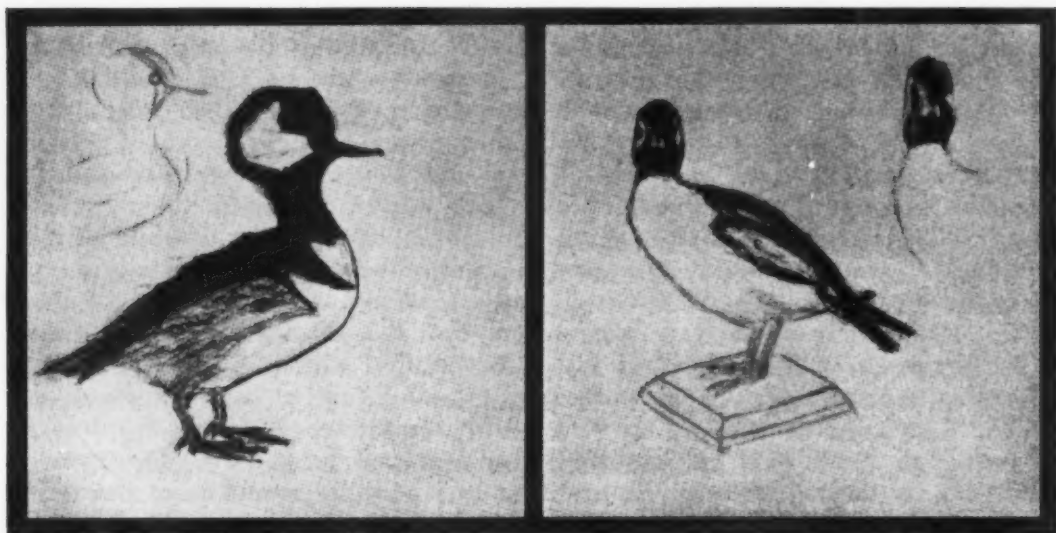
The great interest in work with children lies in the fact that the child sees with an unbiased eye whereas in work with adults eyes prejudiced by partial knowledge of facts and preconceived ideas of art have to be readjusted to other forms and new visions.

In museum experience for children, subject interest is combined with aesthetic interest. The story is no longer important in a work of art, but the manner in which the artist has created a design to express his thought and emotion. There are many ways of representing forms of trees, hills, clouds and even human beings. Certain plans of representation express the meaning. Through understanding the significance of these forms and the ordered arrangement of all the elements of a work of art—color, line, mass, balance, and rhythm—the feeling of a work of art may be experienced.



Courtesy City Art Museum, St. Louis

SCENES FROM A DRAMATIC PRESENTATION AT THE MID-YEAR IN WHICH ALL THE CHILDREN OF THE STORY HOUR TOOK PART BUT ONLY A FEW WERE ACTORS. A PLAY WAS SUGGESTED BY THEM IN WHICH VARIOUS OBJECTS IN THE MUSEUM "CAME ALIVE." CITY ART MUSEUM OF ST. LOUIS



THE CHILDREN'S MUSEUM OF BOSTON, BOSTON, MASSACHUSETTS. EXAMPLES OF PENCIL DRAWINGS FROM MUSEUM SPECIMENS. ILLUSTRATION FROM "PICTURES BY CHILDREN," PUBLISHED BY THE NEWARK MUSEUM, NEWARK, NEW JERSEY



ART INSTITUTE OF CHICAGO, CHICAGO, ILLINOIS. SHOW CARD COLOR—"YOU NAME IT"—NORMAN WALTER GRENGO, AGE TEN. ILLUSTRATION FROM "PICTURES BY CHILDREN," PUBLISHED BY THE NEWARK MUSEUM, NEWARK, NEW JERSEY



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ART FOR LIFE

(Continued from page 115)

encountered in their daily experiences. When original works of art are not available, we do not hesitate to use fine reproductions in lantern slides and photographs. For the growing adolescent, however, we find that masterpieces from a more highly developed culture are thoroughly understood provided they are simple in their outline of forms and obvious in their values.

Although tangible results from our child's imagination are only by-products of life which is gradually expanding, it is an interesting fact that the whole gamut of his early career is revealed in these naïve conceptions. Through careful contemplation of this little person's work together with a study of the child, himself, we believe that the discerning teacher can learn much that will aid in her development of new theories and methods.

By developing theories and inventing new methods which will coincide more completely with the needs of the child in her particular

community, and by presenting him challenges in art methods analogous to those encountered in his everyday experiences, the teacher, undoubtedly, will create within him a desire which will lead to the glorious realization of a thoroughly happy and abundant life.

MUSEUM OF THE CITY OF NEW YORK

(Continued from page 118)

have been used throughout the years from 1656 to modern times. Others are making plaques on which they carve Indian heads. One boy is copying the type of Indian village that prevailed when those people inhabited our own Manhattan Island; another is busy on a head of Nathan Hale. When these are finished and each detail is as near perfect as possible, the models are cast in plaster of Paris. The children watch the process of casting and are soon able to do this by themselves. When the figure is cast, the child is allowed to take home the finished



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product to show his parents—and they are proud parents.

Several little girls have joined our afternoon group. They have busied themselves by dressing dolls in the fashion of New York ladies of years gone by. Miss "Bluebell," a young miss of 1750 in a capuchin blue velvet cape, is perhaps the most lovable of them all.

The children, of course, must behave themselves while they are in the museum, but are given much freedom and are allowed to study and copy anything which interests them or which they feel they would like to model.

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rowed by schools for a week. They will be delivered and called for in New York City. Requests for sets may be mailed to the Department of Education at the museum and will be filled in the order in which they are received. Copies of the sets are always on view in the Department of Education at the museum. It would give us great pleasure to show them to you. The museum is located at Fifth Avenue and 103rd Street, New York City.

METROPOLITAN MUSEUM

(Continued from page 120)

inspiration. It goes without saying that those specializing in the arts use the museum constantly.

History clubs, camera clubs, and other public school groups make series of appointments for study in the museum. The members of one of the camera clubs have done particularly fine work, examining architecture, sculpture, and paintings under the guidance of an instructor and basing their

compositions upon the principles deduced from this study. Another school activity has been the Saturday morning class in design, composed of talented pupils selected from the high schools by the school authorities. These young people have drawn or painted or modeled according to their individual desires, but have been led by the instructors in charge to study the objects in the collections as sources of inspiration. Block printing on paper and cloth, etching, modeling, the painting of hangings, screens, and chests, and the making of puppets are some of the activities of past seasons. The accompanying reproductions are examples of the work of this group.

The School Art League of the City of New York not only offered to its thousands of members illustrated lectures in the museum but also organized Saturday morning tours of the various collections. The volunteer docents who conducted the groups through the galleries were prepared for this service by the museum instructors.

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ART MUSEUM WORK WITH CHILDREN

(Continued from page 124)

select certain places in the schedule where visual illustration would be especially helpful. As the pages of a textbook are supplied with illustrations, so the school year should be interspersed with refreshing and clarifying visual experiences. Museum staff members can aid by providing printed or mimeographed material which bears directly on

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the objects to be studied. The preparation of these "lesson sheets" may advantageously include, in the first place, material for advanced preparation in the classroom, such as a brief historical or critical summary; second, questionnaires and "museum games," paper and crayon sketching and note taking, to use in the museum; and third, notebooks and small reproductions such as postal cards to keep as an aid to memory, along with notes on the significance of the objects seen. For a "follow-up" the school teacher can also be provided with suggestions for later classroom discussion.

Some classes come to get illustrations for work in history and other social studies; some for specialized studies in the history or technique of art; some for designs and themes which can be adapted for execution in the industrial and decorative arts. For each of these needs, the approach and the nature of all accessory teaching devices must be differently worked out. Most important of all, the approach must be varied according

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to the differences in age-level. The choice of objects to be seen should be somewhat different; the duration of the visit and the amount to be seen on one occasion should be less for younger children, and so should the amount of formal lecturing.

Contact with works of art should not be limited to passive looking and intellectual discussion, especially for younger children. It should be closely connected with *active doing*. A little can be done in this direction by letting children make notes and sketches, during a visit, and still more by sending them to the museum, after school hours, to search out independently the materials for some school project. But this is only a start. If the child is to assimilate and apply his visual experiences in any thorough way, both museum and school must actively direct many different kinds of constructive activity in which museum observations are freely worked over into new forms. From the standpoint of art instruction, the essential problem here is "How can appreciation be

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properly integrated with creation?" How can the child's everyday experiences be so linked with what he sees in the museum, that both will unite in an enlarged, invigorated process of imagination and expression?

Above all, we must try to make the museum a pleasant and interesting place, to which children will be glad to come both in and out of school hours. This may involve reading and play rooms where children can amuse themselves with art materials and books, without too much supervision. It may involve an active program of entertainments for children in the auditorium, including moving pictures, plays and marionette shows, some of which are prepared and rehearsed in the schools, with museum aid when necessary. Finally, it calls for friendly personal encouragement of individual children by museum staff members, with a little but not too much advice and criticism of work done at home, with aid in discovering whatever the child wants to find, and perhaps with advice on a possible art career.

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This book is for parents and educators—a guide that enables them to recognize the values of a child's efforts to draw, and to enrich the lives and characters of their children through understanding encouragement of this instinctive urge.

It is no "Art" book in the usual sense. The author, a National Academician, insists that Art, so-called, is incidental to the creative expression he is successfully releasing in children.

This book is most amusing and contains numerous illustrations—the reproductions of actual children's drawings, with comments by the author. It contains 88 pages, is 5¼ x 7¾ inches in size, attractively bound in cloth.

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LINOLEUM BLOCK PRINTING FOR AMATEURS, by Charlotte D. Bone. The Beacon Press, Inc., Boston, Mass. Price, \$1.00.

This book covers the subject of linoleum block printing thoroughly, including its most popular uses, textile printing and greeting cards. The first chapter is on the history of block printing. We then find a chapter on tools and their care. The designing part of the process is completely covered, and we proceed to the engraving of the block, and the preparation necessary before printing. A most interesting chapter on methods of printing linoleum blocks gives also some ways of obtaining unusual effects, and there is a chapter on printing in colors. The important, and often ignored, subject of lettering suitable for block printing is also included.

Those interested in learning how to make linoleum block prints will find everything they need to know in this little book, and teachers will find it an excellent handbook. It contains about 100 pages; is very generously illustrated; 5 x 7½ inches in size.

PICTURES BY CHILDREN—How They Are Created in Museums. The Newark Museum, Newark, New Jersey. Price 50 cents.

This paper-bound book is a summary of methods used in museums in this country, Canada and Hawaii, to produce the pictures shown in a loan exhibit. It is in effect a symposium on methods of art education for children in this country to which some thirty museums have contributed. It is, we believe, the most complete discussion of the subject that has been issued. The book contains a number of reproductions of children's drawings, has fifty pages, and is 8½ x 11 inches in size.

School Arts, October 1936